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OFFICIAL PUBLICATION OF THE PHOTOGRAPHIC SOCIETY OF AMERICA

Journal

Volume 24

September, 1958

Number 9



The big switch is to Super Anscochrome

Bob Schwalberg, technical editor, *Popular Photography*—
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The President

REPORTS

September, on our calendar, should remind all PSA members and their friends that the Annual Convention at Philadelphia is scheduled for the first week in October. Early returns indicate that many of our members plan to be present as they have sent in their reservations.

If you are among those who have planned to attend and have delayed sending your advance registration and reservation, do so without delay. The advance program for the convention appeared in the July issue of the Journal. Reference to the schedule of events shows the wide scope of photographic activities which have been planned. To those who have worked diligently on the Convention arrangements and to those who will appear on the program or assist in any way, I wish to extend appreciation in behalf of the Society.

SERVICES TO OUR MEMBERS. It is very evident to me that those charged with the administration of Society or Division Services have been very active and everyone has expressed his willingness to aid in expediting these Services in order that no one shall be disappointed. In spite of the general over all good results, we do suffer from some undesirable conditions at times. Remedies may or may not be immediately available; in any case some one must be informed of the discontinuity before steps to correct may be taken.

All of our members should know that we have Zone Directors, District Representatives, and Area Representatives. All of these persons are members of the Society and should be able to advise steps to take in correcting breakdown in services wherever they occur. (Statements have reached me that in some instances NON-PSA members hold Area Representative positions.) I hope this is not true; if it is, District Representatives should check with the Area Representative to see that the situation is corrected. Correction should also be reported to your Zone Director and to headquarters.

Some breakdowns or delays are due to natural causes. In such cases usually a reasonable time allowance will overcome difficulties. Services administered within and by Divisions are best handled through the Division officer concerned. In any event we do wish to provide the proper assistance to assure good continuity as it leads to cohesiveness of the whole body. While on the subject of Services, I'd like to give an example for thought. We have some areas in the United States that are sparsely populated. There may not be members of PSA in certain areas or they may be found separated by great distances. Information reached me from a photographically interested person that a fairly large group would like to organize and receive available PSA services. It was also inferred that it was unknown that PSA had any representation in his particular State. I believe steps have been taken to correct this lack of knowledge, but it leads me to believe that certain areas



M. M. Phegley, APSA

have been unintentionally overlooked or that some other reason exists which has prevented our Society from being known as well as it should be.

To all our members I urge each of you to start talking to your photographic friend and neighbor about **THE PHOTOGRAPHIC SOCIETY OF AMERICA**. Tell him what PSA stands for and what it can do for him. There are new Membership Brochures now available which contain much Society information. To all members everywhere, help every other member to receive those benefits which all are mutually entitled. I urge conferences to consider how you may spread and advertise PSA Services in your area. In your States, contact your District Representative or the Area Representative for assistance. The District Representative and his Area Representatives should be able to plan effective meetings. If other help is needed contact your Zone Director, Division officer or Society officer.

You and I are members of this organization. We believe in the purpose for which it stands. Do we spread this idea as much as we should? Also do we as members of this Society help others to become acquainted with us and in a manner which encourages our new acquaintance to become enrolled as a member? There is activity now in progress to achieve this goal. Let us not forget the new member who comes into our midst. Help him to participate in those photographic activities in which he finds interest. Neither should we lose sight of those very talented and able persons who comprise our membership. Many of these voluntarily give much of their time and effort for the good of PSA. The Society is highly indebted to them.

I wish to take this opportunity to urge all District Representatives to be present at the Philadelphia Convention. If it's impossible for you to attend be sure to send in your report with recommendations to your Zone Director or direct to Randolph Wright, Jr., at headquarters.

Don't forget to refer to the Services Directory which is in each issue of the Journal. Here you should be able to find the address of the person to write to for specific help. If for some reason a request so addressed does not bring results it may be for some reason beyond immediate control but as soon as advice of such occurrence is received by the Journal Editor-Executive Secretary or other PSA official, steps will be taken to correct and possibly provide the Service desired.

See you in Philadelphia.

M. M. PHEGLEY

PSA JOURNAL

Editorial

The Publications Committee, which is responsible for the Journal, has spent more than a year on a plan for improving our monthly magazine and making it more interesting for every member.

You have already seen some results of this plan. To make it fully effective we now need the cooperation of many more of you. Several months ago we ran a small "teaser" listing of articles wanted. The response was encouraging. Next month we will publish a longer list of our wants and needs.

It is quite possible that among these subjects you will find one or more which deal with a field of photography with which you are quite familiar. You may also have just the pictures needed to illustrate it. All that remains is to let the Editor know you'll tackle it and start writing. That check-in is desirable so too many of you won't all start sending in an article on the same subject.

One exception . . . movie articles should be sent to George Cushman. Our MPD members have special problems which need a somewhat different approach, even though most of the still articles are also applic-

the editors corner

able to movies. That is why they have a special section at the back of the regular features devoted to motion pictures.

One thing we have delayed mentioning—the dual rewards of writing for the Journal. Not only is there the prestige of having your article in our own publication, but also the opportunity to accumulate points toward a Journal Star and a Journal Award. These are tangible rewards you will always treasure.

Perhaps in addition to the titles you will find listed you may have ideas for others. We always have room for good ideas, so send them in, or query the editor. We may have to hold it awhile before use, or it might fit into our current plans. One suggestion: If your idea is a variation of a current or recent Journal article, it hasn't much chance. With our limited space we must plan for variety.

See you at the Convention—db.

THE PHOTOGRAPHIC SOCIETY OF AMERICA

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EASTERN ZONE

Salem (Va.) CC Celebrates 25th

Organized in 1933, (the same year PSA was founded) principally thru the efforts of an Englishman, James Malley, who slipped in through Canada (Toronto CC) thence into Virginia, the Salem Camera Club is perhaps unique in that its membership is limited to seventeen males. This has been necessary because meetings are held at members' homes. Women are excluded because of the possible disturbance of serious male workers. Efforts by younger members to change this rule have all lost out.

Members are from Salem and nearby Roanoke with four charter members still active. Five members belong to PSA, one of them a three star monochrome exhibitor. The club has recently rejoined PSA after a lapse of twenty years. One of the club's projects is a Yearbook, made up of two representative 8 x 10 prints of each member, attractively bound with the name of the club and the year embossed in gold on the cover. It is planned to invite all former members to join present members at their twenty-fifth anniversary banquet.—R. Holman Ragland, Club Historian reporting.

Jamaica CC Judges Photo Essays

The Eastern section of the 1958 International Photo Essay Competition, a CD activity, was handled by the Jamaica CC at the YMCA, Jamaica, N.Y., on July 19. The thirteen sets entered took ten hours to judge. The Judges were Edwin H. Hess, Richmond Hill, N.Y., Frederick B. Shaw, Bronx, N.Y. and Albert Widder, APSA, Forest Hills, N.Y.

PSAer Chas. G. Hess was Chairman of the judging. The first, second and third place winners were forwarded to the Kodak CC in Rochester for final eliminations with the Western winners.—Chas. G. Hess reporting.

Grand Rapids Area Chapter, PSA

The next regular meeting of this up-and-coming group will be held at the Hackley Art Gallery in Muskegon. Many Chapter members took advantage of the Grand Rapids Yacht Club invitation to attend the State Snipe Championship Regatta on Reed's Lake, July 13th.

Metropolitan New York Report

Thirty members of the Con Edison CC enjoyed a field trip recently aboard the Flagship of the Tracey Towing Co. Breakfast and lunch were served aboard and many shots were taken of the harbor activity and waterfront of East River and the Hudson all the way up to Geo. Washington Bridge. Docking at 1:30 P.M. the group headed for 70 Pine St., the Cities Service Building, where arrangements had been made for taking pictures from the four balconies of the 66th floor observation tower. This was one of the most enjoyable field trips to which we have been invited.

Another memorable event was the field trip of the Metropolitan Stereo Club to the "Brotherhood Winery" in Washingtonville,

Editor: O. S. Larsen

70 Strawberry Hill Ave., Stamford, Conn.

N. Y. where fifty members were told the history of the Winery and wine making. A tour of the extensive sub-cellar with everyone wearing sweaters and jackets proved more than interesting, especially as all were asked to sample this and that. Some of the wooden vats hold 2000 gallons of wine and the workers who turn the bottles are dressed like hockey players in thick clothing, wire masks and heavy gloves for protection against flying glass if a bottle should explode.

Members ate picnic lunches in the harvest building at tables loaded with wines. After a business meeting where reports were heard on the successful First International Stereo Salon, the two-eyed shutterbugs were given the run of the winery for picture taking purposes.—Ludolph Burkhardt reporting.

NECCC Outing Report

The New England CCC annual outing used to draw an average attendance of 200 but this year a new record was set. 1250 photographers came to the July 11-13 event at the University of Massachusetts, Amherst, Mass. An added feature this year was a Beauty Contest in which 18 year old Kathy Virginia Carr from Wenham, Mass. was chosen Miss NECCC. PSAer Leslie Campbell and Lorraine (Mrs.) Campbell were honored by a special presentation in appreciation of their efforts, largely responsible for the increased popularity and attendance of the Council's annual outing.

Camera Guild of Cleveland (Ohio)

This top notch club points with justifiable pride to the fact that 33% of its members belong to PSA. E. C. Kaighen is the "oldest" having a 14 year seniority. PSAer Nora Fitzgerald is working hard to increase the percentage. Nice work!

Two Clubs Hold Workshop

Barbara Green, FPSA will be the guest speaker at the Second Annual Photo Show and Workshop, a joint affair of the Color Photographers Club of Staten Island and the Richmond (SI) Camera Club. The event will take place at the Staten Island Museum from 2-6 P.M. Sunday, Sept. 21, 1958.

PSAers in Brief

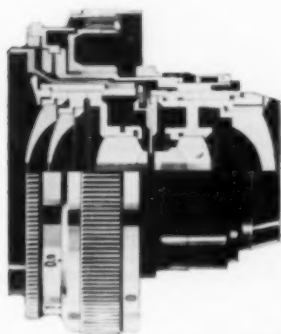
Lloyd E. Varden is Associate Professor of Photographic Technology and other engineering courses at the Columbia School of Engineering and the School of General Studies. . . . While in Canada for a recent vacation we picked up a copy of the Montreal Star and read a very interesting Camera Column. It was written by none other than Norris Harkness, Past President of PSA. . . . Dr. William Mallas, a PSAer since 1948, is the new President of the West Essex (NJ) CC.

It's Later Than You Think!

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CENTRAL ZONE

This 'n That
About So 'n So

Minneapolis Color-Photo Club has changed the method of conducting picture-making competition within the club. It was felt, by the board, that the regular membership had progressed to a level at which the assigned subject program was a hindrance rather than a help in fostering creative picture-making. The Frank Jacobson Memorial Award will be continued for the "Best Selected Slide of the Year." • The Tri-Cities Area Council of Camera Clubs is offering an award of \$25.00 for the best design for a Minneapolis-St. Paul International Exhibition Medal. Entries should be submitted to Russ Pool, T.C.A. V.P. in charge of the 1959 International. Closing date for entries is October 1, 1958. • Chicagoland in Pictures, sponsored by the Chicago Historical Society, has inaugurated an activity for club participation in classes "A" and "B". Print makers rather than the club are classed. To qualify for the "A" group requires five or more different pictures accepted in CACCA or a national or international show. It is the responsibility of the club to enter prints in the proper group. A club may enter in either or both classes. Six prints per class is the maximum entry, with no more than two prints by one photographer. • Wichita Amateur CC held a print competition which was "open." The club found an answer to the question "Where can I find subjects to photograph?" The answer was a PSA Recorded Lecture

Is the Zone Editor on your Club mailing list? He should be. Do you ever send him short shorts about you?

Program by Dr. B. J. Kasten, APSA, a biologist, teacher and salon exhibitor. His lecture, "Nearby and Closeup" includes an excellent discussion of the techniques for making closeups that can be applied to all types of photography. President Carl Johnson started another recent program for Wichita ACC with the topic "35 mm Bulk Film", its care and handling while loading and certain advantages in having cartridges with eight or ten exposures. He gave favorable comments on Eastman's 35 mm Kodacolor negative film and its use for making black and white prints on Panalure paper. WACC Bulletin tells us what kinds of photographs are enjoyed most by PSA members in Kansas. The tabulation includes seventy-one members in pictorial division, 52 in color division, 20 in nature, 15 in technical, 13 in stereo, 12 in photo journalism and 10 in movie division. • Congratulations to Joe E. Kennedy, APSA, of Tulsa, Oklahoma, on his election to the Chairmanship of PSA's Color Division. He will take office at the PSA National Convention at Philadelphia in October. Joe is a Three Star exhibitor in color and makes "those out of this world color prints that everyone admires so much." • According to the "Birdie", official bulletin of the Fotoclan of St. Louis, two notable events have been celebrated. These

Editor: Dr. Wm. W. Tribby
1265 Union Ave., Memphis 4, Tenn.

were "Activities Night" which was held at Forest Park Highlands on July 22. Open competition for slides and prints was held on August 12. "Activities Night" is a night when the members meet at some place other than the club studio where, in place of the regular meeting, they take pictures instead. Birthday greetings to the following members of Fotoclan: William J. Beukema, Director of Publicity and Public Relations, Francis Farris, and Willard Thomas.

• Movie-making hints from the Movie Makers of Duncan, Okla., are included in their bulletin, "Movie News." One member asks how to make movies of his trips less monotonous after they have been seen once or twice. He says, "What can I do to make them more interesting this year?" The editor of the bulletin, Lucille Kiester, says "this month you will get a few hints on how to make your film more interesting: Remember to break up straight-on footage (which makes many amateur movies monotonous) vary your camera angles. For example, to minimize size, just shoot down; to exaggerate the size of your subject, shoot up. Don't overlook closeups. They add spice to any movie. Close-ups are easy to add to your travelogues and do a lot to break up the monotony of too many long scenic shots". Newly elected president of the Chicago Area Camera Clubs Association is Russel Kriete, one of the best known color slide exhibitors in this country. His current rating with PSA is Four Stars. His many contributions to the advancement of color photography date back to his high school days. His many years of effort and accomplishment in the promotion and development of camera clubs and camera associations as editor, writer, salon judge, salon chairman, etc., would comprise a long list. A few of his accomplishments and photographic positions include the editorship of PSA's Camera Club Bulletin, Editor of Chicago Color Camera Club's publication, "The Projector", Editor of "Association News", official publication of CACCA for several years. Other CACCA officers for this year include Mrs. Glen Roberts as Vice-President, Edward Kloubee, Treasurer, Mrs. Addie Atkinson, Recording Secretary and Miss Arabelle Birge, Corresponding Secretary. • A program service is available to Camera Clubs through the GSCCC Program Aids Committee, Dr. Harold E. Hammar, Chairman, 4206 Barbara Avenue, Shreveport, La., includes salon prints and slide sets with taped commentaries. Slide and print judging is also available by affiliated clubs in Louisiana, Texas, Florida, New Mexico, Oklahoma, Mississippi, Alabama and Arizona. Twenty-two clubs were represented at the Regional Meeting in Lake Charles. • S. D. Chambers has passed on his job of collecting news items in Texas to Bob Collier and O. F. Metz.

Pardon us for bringing it up at this late date. . . but you should be registered and have your room reserved for the PSA Convention in Philadelphia by now. Get with it!

HOW WOULD YOU HAVE LIGHTED THIS PICTURE?



NEWS PHOTOGRAPHER HANK LARSON TELLS HOW HE STOPPED A FLOOD WITH G-E #5 FLASHBULBS

"When the lady called to report that North 20th Street and W. Capital Drive were covered with water," says Hank Larson of the MILWAUKEE JOURNAL, "she won the prize for the understatement of the week."

"I had to park my car two blocks away. So I picked up my camera, tripod, film, flash gun and bulbs, and started walking toward the corner. I had no intention of getting more than my feet wet. But there was the water, waist deep. To show it to best advantage, I knew I had to light the scene from both sides as well as the back. I decided to use 'walk-around' flash."

"The rain was really coming down, so after placing

my camera on the tripod, I opened the lens, shielding it with a caption card to keep it dry. Then, with flash gun in hand and my pocket full of G-E #5 Flashbulbs, I proceeded to walk around the car up to my waist in water (much to the amusement of people high and dry on their porches), painting the scene with flash.

"This was one time I really appreciated the reliability of G-E Flashbulbs."

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Ad Wise

There are those who have had trouble classifying us for ads. There are associations for all types of photo specialists, like professionals, engineers, photo-grammetry, medical and so on. There are also the so-called "trade papers" which specialize in the problems of the dealers.

So someone is always trying to fit us into one of those categories, not realizing that PSA is all of those and more. Most of us are what might be called "applied" photographers, we use photography. If you finger through our membership list you'll find all kinds of folks who use photography as a part of their daily work, some derive all their livelihood from it, some use it for recreation, some for creation, but they all use it.

And it is surprising how many of the pros wear two hats, one for making their living by the camera, and the other for living with the camera, seeking that fulfillment that comes from expressing yourself without restrictions of job, or closing date or scientific accuracy.

I think Norris Harkness summed it up when he said that PSAers are of every skill level, but only one interest level, the highest.

Vince Rocca
Advertising Manager
PSA Journal

WESTERN ZONE

Northwest Regional

With warm sunshine everywhere, NOT A DRIZZLE IN SIGHT. 250 courageous PSAers braved temperatures in the nineties to attend the 4th Northwest Regional and NWCCC Photographic Potlatch held in June on the campus of the University of Washington in Seattle. Early arrivals on Friday evening gathered for an interesting tour of Chroma Color Laboratories, ending with a delicious lunch provided by the company. Saturday dawned bright and clear, and after registrations were over, brief welcomes were given by Hale Van Scoy, APSA, General Chairman, Dr. C. W. Biedel, NWCCC President, Mel Phegley, PSA President, and Floyd Evans FPSA, Western Zone Director. A most amusing demonstration of judging, performed by Dr. Boyd Heavens, ASP, the Hon. Sharp Brown, SAP, and Prof. Borris Darkness, CPA, brought gales of laughter from the crowd of spectators assembled in the ballroom.

Helen Manzer's slide-lecture, "Prospecting for Pictures," held everyone enthralled as she proceeded to "pan for gold" photographically, while hunting for "nuggets."

James McVie, APSA, of Victoria, B. C., used both prints and slides of sailboats of every description, to demonstrate his subject "Catching the Beauty of the Sail."

Lunch was followed by an illustrated talk on "Mountain Flowers" by John Mardesich, Seattle, who makes a specialty of various kinds of wild flowers of the northwest. "Mountain Photography Without Mountains" by George Kinkade, APSA, of Auburn, made a unique addition to the program; and Bob Parker, Seattle, demonstrated his version of "Let's Get Excited About Glamour" with live models, keeping his audience highly amused. Simultaneously, Floyd Daniels was entertaining another set of interested spectators with movies of the "Boeing Jet Fleet," and John Hardin was presenting his idea of "News Coverage with a Camera."

The banquet Saturday evening honoring PSA President Mel Phegley and other officers with James Stanford, APSA, as MC, was highlighted with a unique presentation of Japanese dancers in native costume, children from the Chitose School of Japanese Dance.

Sunday morning opened with an illustrated talk ably handled by Austin Seth of the Seattle Police Force on "Crime Photography," while John Lincoln demonstrated "Moviemaking." A most outstanding feature of the entire weekend was a "Concert for Pictures" put on by a crew of workers from the Forest Grove CC of Oregon. Each person worked on a different phase of the operation; sea pictures, landscapes, children, animals, patterns and color, all accompanied by appropriate music and narration, were shown in sequences, ending with the creation of the world. Many people felt that this presentation would be of national interest and could well be included in one of the annual convention programs.

Lynn Fayman of LaJolla, Calif., concluded the lectures with an interesting talk on "New Avenues in Color Photography."

Editor A. H. Hilton, APSA

Route 3, Box 787, Porterville, Calif.

showing what could be done with a little imagination and an urge to be original. A boat cruise on Lake Washington, with lunch provided, officially ended the regional, and everyone departed convinced that he had attended one of the most interesting of the northwestern PSA conventions.—Winifred Van Sickle, reporting.

Honolulu, Hawaii

Until Seton Rochwite arrived, stereo photography had created only the tiniest of ripples on Hawaii's photographic pond. After his showing of his stereo slides at the July meeting of the Hawaii Chapter, PSA, those ripples may become good sized waves. It was an impressive demonstration by the 1956 winner of the David White Award, using equipment he designed—the Stereo-Realist camera and the stereo close-up attachment for the Kine Exakta.

A Boulder, Colo., consulting product engineer, Rochwite and family (Mrs. Rochwite, daughter Susan, son-in-law and daughter, Mr. and Mrs. Walter Kustka) arrived in Hawaii recently on the liner Matsonia with some seventy rolls of Kodachrome; when he left by Pan American plane, Rochwite had covered the islands of Hawaii, Maui and Oahu and used up all his film. When Rochwite planned his trip to Hawaii, his first, he wrote Walter L. Davis, Hawaii Chapter chairman, for information on stereo activities, hoping to attend a Honolulu meeting of stereo fans. Davis, always on the ball, got Rochwite to do the stereo slide lecture and introduced local PSAers to a field few of them have explored.—Urban M. Allen reporting.

In The Wind and Sun

Wind and Sun Council members had at least 429 acceptances in Nature salons during the past year, which seems like a goodly number.

There must be a reason. Checking on some leading Wind and Sun photogs who are also PSAers, we have observed the following:

First, Bob Leatherman, APSA. Bob is in a class by himself. Given a situation with animals, say a chipmunk, a bighorn and a black-tailed deer, all wild and strangers to Bob, in almost no time at all Bob will have the chipmunk eating peanuts, the bighorn will be showing a friendly curiosity in the kind of a camera Bob has, and the deer will go back to feeding. None have any fear of him; they trust him.

Take the Burdette Whites (APSA). When the skunk in their house died of old age they persuaded a badger to come and live with them, giving it the whole back yard to dig in.

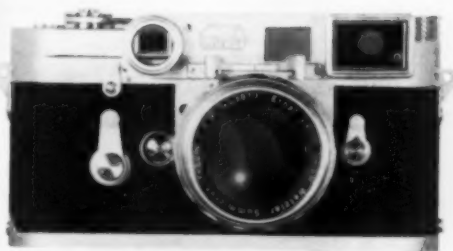
Alvin Richard makes his living running a nursery, but when he should be putting out poison bait, he's photographing the snails. Spiders and bugs are a specialty, too.

Bob Logsdon, Jr., boards a lady porcupine. A baby came recently. Dr. John Kahle of Flagstaff found the "porky" for Bob.—Art Miller reporting.

Please note Editor's new address
See you in Philly?

PSA JOURNAL

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CANADIANA

Amateur Movies Expanding

Evidence of the growing popularity of the movie hobby in Canada is provided by a report that there are now approximately 130,000 movie cameras owned by amateurs in this country. About 85 per cent are 8mm outfits.

To some extent this has been reflected in programming activities of CCs during the past season. Some of these Clubs have organized movie groups as part of their general membership. Others have included intermittent movie nights, seemingly more as an entertainment medium than as instructional means of explaining the techniques.

There are few exclusive movie clubs in Canada. Indeed only two, to your Editor's knowledge. One, Toronto Movie Club was, for years, the only club of its type in all Canada. The other, known as the Hamilton (Ont.) Movie Makers has been organized more recently, and boasts about 25.

Toronto Movie Club, under the Presidency of J. W. Ruddell reported a membership of over 100 at its last annual meeting, and brought his club into PSA during the past year. He himself was named winner of one of the years' ten best films, for a film titled Prelude to Spring in the Society's ratings in 1957.

Color Guild of the Maritimes last year organized a movie division within its membership. Chatham (Ont.) CC has had a division holding workshop movie get-togethers for several years. Your Editor knows of no western clubs which cater exclusively to movie makers, and few CCs who have organized movie sections. Several, in the past few months have indicated their intention of starting one, but I have no news that this has actually been done.

That 130,000 camera ownership figure in Canada strikes me right between the eyes. With the exception of the few CCs mentioned, plus a further few I don't know about, virtually no educational and instructional facilities exist for the hobbyist who owns movie equipment and is anxious to take advantage of opportunities of learning how to use it to better advantage.

Surely, with the tremendous growth of moviedom this past two years, any organized CC across country has a sizeable membership potential if, when planning 1958-59 programs, adequate provision is made to include regular educational movie nights, particularly for the 8mm hobbyist.

Seventieth Birthday

Toronto CC celebrated its 70th anniversary at the close of last season with a gala banquet, central motif of which was a huge birthday cake surmounted by a movie camera done in icing. Members are still asking how it came to be a movie camera, seeing the Club doesn't have a movie section. Looking ahead perhaps, rather than just 70 years back.

Color Director Phyllis Treloar was a bit embarrassed because her slide Lady of Charm, portrait of her own daughter was named the Slide of the Year. She no need to have been. It was tops in the show with-

out any doubt, agreed Judges Lew Trapp, Ted Amsden and Rex Frost.

Print Director John Lawson, AP/SA, took the Print of the Year. But John wasn't embarrassed. He's done it so often in the past, it's second nature now.

Montreal

Final 1957-58 season standings showed Wally Wood on the top rung of the Montreal ladder both in the pictorial print and nature slide divisions. Ray Caron took the honors in the pictorial color slides.

Blossom Caron has learned that John Hogan used four of the Caron family's pictures to illustrate a lecture he gave in London, Eng. recently at the invitation of the Royal Photographic Society. Chosen were Blossom's "Plans for tomorrow" as one of the best examples of children at play; two of Ray's "Power Model" for male figure study; and Ray's "Royal Doulton" as an outstanding example of table top photography. Explains John Hogan, "I chose them because they are among the finest pictorials available, and really show up the 'moderns' of the same subject matter."

Summertime Club Bulletins

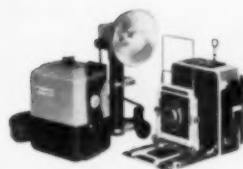
Many CCs discontinue publication of club news bulletins during the summertime hiatus. This year several clubs have discovered it can be good public relations to continue sending out a news sheet about activities of individual members, even though there are no official club get-togethers. Doing this are Toronto CC, Color Guild of the Maritimes, Toronto Guild for C.P., and Vancouver Photographic Society. Among other things these clubs are using summer bulletins to list projects for the fall and winter season. The Maritime group lists 13 members of the Halifax Horticultural Assn. who have expressed willingness to have their flowers and gardens photographed by members of the Guild during the summer months.

Niagara Falls

Congratulations have been sent by Wally Wood to Geo. Butt, Niagara Falls Color Forum, who, in a big final spurt took the No. 1 spot in the final standings, Class C of last season's PSA National Club Slide Competitions. This is the first time in about a decade that any Canadian CC has headed the final standings of any class in these contests.

Personally contributing to their club's achievement in its first year of PSA affiliation were Geo. Butt with 1 Honor Award and 4 HM's, John Clay 1 HA, Gordon Counsell 1 HA and 2 HM's, Mildred Morgan 1 HM, and Marvin Scott 1 HA and 1 HM. These color enthusiasts also have devoted considerable time judging in the area to small CCs comprising the Niagara Peninsula Regional of CCs. Too, the Club has completed a set of tests on the new flood lights on Niagara Falls, data on which is available both in color and black and white. A lively group.

Editor: Rex Frost, FPSA
37 Bloor St. W., Toronto



SUPER GRAPHIC* and STROBOFLASH*

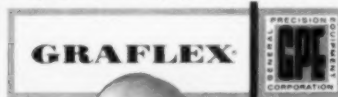
Weddings are not only fun to attend, they're big money-makers for thousands of photographers. But, to do the job right you need Super Graphic versatility; versatility that improves the popular exterior church and interior altar pictures—and Stroboblast to provide the soft, even light that's so flattering to the bride and her party.

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PSA Recorded Lecture PROGRAM

The Recorded Lecture Program offers the following programs for your club. Each program consists of a set of 2x2 slides and a tape-recorded commentary, average length, 50 min.

27. **Let's Change The Subject**, by Dr. C. F. Cochran, APSA. This, the newest RLP Lecture will be very interesting to both monochrome and color shooters. Doc tells us of his studies of the multitude of ways monochrome prints or color slides may be manipulated (changed). And, you are shown examples of how better pictures were made by this same manipulation. Well illustrated with 65 slides and a sparkling 50 minute taped commentary.

20. **Photography Is An Art**, by Angel DeMoya, Hon. PSA, FPSA. This famous Cuban Pictorialist presents samples of his own work to prove his point. The lecture is sprinkled with examples of monochrome prints made by the control processes (paper negative, bromoil, double printing, and medicobrome, among others). A 45 minute taped commentary by the author accompanies the 64 monochrome slides.

13. **Birds In Color** by Warren H. Savary, FPSA. You will enjoy every one of the 58 slides in this 55 minute Lecture. If you are not a Nature Photographer now, you may want to try your hand after joining in on this expedition into the lives of America's Birds. Be sure you bring your wife along for this lecture. You do not need to be interested in nature to enjoy this.

6. **Comments On 100 Prints From The PSA Permanent Print Collection**, by J. Elwood Armstrong, FPSA. Whatever your specialty is in photography, you'll find monochrome prints of interest to you in this very well presented program. The examples of the work of the "Great," "Near Great," and "Immortals" of photography should prove a personal challenge to you to emulate. A 60 minute commentary accompanies the 100 slides.

For a complete list with full description of all RLP Lectures see the latest RLP catalog.

A service charge is made for each lecture. For clubs which are members of PSA, the service charge is \$5, plus a deposit of \$20 which is returned upon request. Your first order should be accompanied with a \$25 check, to cover deposit and service charge.

Clubs which have not used a lecture and want to order, or want information, or a catalog should write to:

Mrs. Irma Bolt
Director of Distribution
Woodhull, Ill.

Recorded Lectures

Editor: Charles L. Martin,
Route 3, Box 432
Excelsior, Minn.

With most camera clubs now preparing their year's programming, The Recorded Lectures Committee would like to remind you, again, of its services for all PSA Member Clubs. The currently available twenty-seven RLP Lectures are designed to meet many of the needs of any camera club's program requirements.

For the benefit of your club's members, as well as its Program committee, we are giving you an abridged listing of the current RLP Lectures. We are certain you will find many of the following of interest to your Club:

27. **Let's Change The Subject**
by Dr. C. F. Cochran, APSA.

26. **The Story Of Composition**
by Vella L. Finne, APSA.

25. **Children As Subjects**
by Dr. John W. Super, APSA.

24. **Creative Portraiture**
by J. M. Endres, FPSA.

23. **Modern Art and Modern Photography**
by Amy and John Walker, APSA's.

22. **This Is Stereo**
by Conrad Hodnik, APSA.

21. **The Charm Of Minute Creatures**
by Alfred Renfro, APSA.

20. **Photography Is An Art**
by Angel DeMoya, HON. PSA, FPSA.
19. **Nearby and Closeup**
by Dr. B. J. Kasten, APSA.
18. **Table Top Tricks**
by LaVerne Bovair, FPSA.
17. **Filter, Facts, and Fun**
by A. C. Shelton, APSA.
16. **Pictorial Photography from the Chinese Viewpoint**
by Francis Wu, Hon. PSA, FPSA.
15. **Let's Peek Over Their Shoulders**
by Lou Gibson, FPSA & Lou Quitt, APSA.
14. **Lighting Glass for Photography**
by June Nelson, APSA.
13. **Birds In Color**
by Warren H. Savary, FPSA.
12. **The Language Of Pictures**
by P. H. Oelman, Hon. PSA, FPSA.
11. **Prints I'd Never Send To A Salon**
by George R. Hoxie, FPSA.
10. **Elements of Color Composition**
by Bernard G. Silberstein, FPSA.
9. **My Camera In Search of a Subject**
by Fred Archer, Hon. FPSA.
8. **Let's Take Nature Pictures**
by Ruth Sage Bennett, APSA.
7. **Abstractions**
by Sewell Peaslee Wright, FPSA.
6. **Comments on 100 Prints from the PSA Permanent Print Collection**
by J. Elwood Armstrong, FPSA.
5. **New Prints For Old**
by Barbara Green, FPSA.
4. **Still Life**
by Anne Pilger Dewey, Hon. PSA, FPSA.
3. **Outdoor Photography**
by D. Ward Pease, FPSA.
2. **Commentary On Recognized Salon Prints**
by Morris Gurrie, APSA.
1. **An Analysis of Recognized Salon Prints**
by Ragnar Hedenvall, FPSA.

INTERNATIONAL

Here's a truly international scene, sent in by Kin Bensusan. Lorena Medbery, APSA, has been touring Africa and on August 1 met with PSAers and PSSA executives in Johannesburg. Left to Right: Les Spinks, Dr. Sid Levy (most prolific slide exhibitor in S.A.), Tim Cook, Terence Spencer (Time-Life), Dr. Bensusan, Mrs. Medbery, E. K. Jones, Les Eccles and A. Rosewitz.



New Country—New Society

It has not taken many months from the time a new country, Ghana, was created from the former Gold Coast Colony, for a new photographic organization to be created, too.

Under the active leadership of PSAer Joseph deGraft Essell, photo-journalist of Winneba, Ghana, the Ghana Photographic Society came into being at the British Council House in Accra. At-



Photographers and Government officials attend Inaugural Meeting of the Ghana PS in Accra, capital of the new nation of Ghana, formerly the Gold Coast.

tended by more than 100 interest photographers and Government officials, the Inaugural Meeting elected Mr. Essell as President of the new Society.

Mr. Essell writes that the new GPS will follow the pattern of PSA as he has learned it through reading the Journal and the Bulletins and aims at organizing exhibitions and study groups, holding conventions and striving to improve the photographic work of its members through interchange of ideas.

We extend a welcome to the new nation and the new Ghana Photographic Society.



PSAer Joseph deGraft Essell, Founder and first President of the new Ghana Photographic Society in the official robes worn by Ghana officials.

SOUTH OF THE BORDER

Editor: J. L. Zakany
V. Carranza 69, Mexico, D. F.

Argentina

Peña Fotográfica Rosarina, PSA, elected last June, the following officers: Dr. Enrique
(Continued on page 55)

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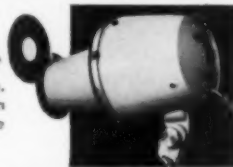


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B412—400 watt-second capacity portable unit with individual modeling lamp switches and 3 isolated light outlets (2-1-1 ratio). **B413**—300 watt-second capacity compact unit designed for production portraiture. Has 4 light outlets so that a main light, fill light, hairlight and backlight may be used (2-2-1-1 ratio). **B420**—a single light outlet, AC operated, 200 watt-second capacity unit especially desirable for school portraiture work.

NEW ASCOR SERIES VIII CIRCULAR LIGHTS

Designed for the photographer who requires a soft, even, shadowless light. These circular lights slip over the larger size lens mount and may be adapted to a variety of lenses by means of step-up and step-down adapter rings. Available in Ascorlight Series 200, 400 and 600.



NEW ASCOR STUDIO POWER SUPPLIES

The B502, a streamlined version of the Series 500 line, has a 100 watt-second capacity with half power switch. The B503 with a 200 watt-second capacity has full, half and quarter power controls and may be attached to a light stand at waist level by means of a quick release type bracket.

NEW ASCOR L529 16" LIGHT UNIT

A counter-balanced flat, soft portrait type light which is lightweight and compact. Features a 16" reflector, rotating barn doors and new low cost lucite diffusers. For Series 400 and 500 Ascorlights.



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psa news

DR Elections Concluded Take Office At Philly

Following a run-off election in one District occasioned by a petition nomination, the election of all District Representatives has been confirmed by the Elections Committee of PSA. In all cases the nominees of the Nominating Committee have been elected.

List of new DRs

In the Eastern Zone new DRs include Ollie Fife for the District of Columbia; Gertrude McKusick, Maine; Ben Cooper, Maryland; Richard Cartwright and Wm. J. Barrett, Massachusetts; Catherine Coursen, New Jersey; Alfred B. Harrott, Doris Offerman, Harry Baltaxe and Eileen Widder, New York; Robert R. Beattie, Jr., North Carolina; Ray O'Day and Roy R. Mumma, Pennsylvania; Dr. Hector Hidalgo, Puerto Rico; Edward A. Underhill, Vermont and George L. Ballentine, West Virginia.

In the Central Zone new DRs are Glenn E. Dahlby, J. Harry Boulet, Jr., and Clarence Einhaus, Illinois; William J. Conwell, Indiana; Dr. T. Norbert Kende, Kentucky; James Ganuchau, Louisiana; John Sherman, Minnesota; William Bacon, Mississippi; John Jenkins, Missouri; O. F. Metz, Texas; Donald K. Merreen, Wisconsin and Frank Farrell, Canal Zone.

In the Western Zone, Urban M. Allen takes over in Hawaii, Bosworth Lemere and Elsworth Fiscel, California; James Milmoie, Colorado and Gere Kruse, Wyoming.

In the Canadian Zone we have Stan Dakin, British Columbia; Frank Simard, Quebec; William Wood, Maritime and Cliff Pugh, Ontario.

All other DRs were re-elected and remain in office.

National Lecture — program —

Two well known PSA personalities take to the PSA-NLP Lecture Trail in September and October, Reverend Herman Bielenberg, FPSA and David A. Murray, APSA. Although the schedules are just about completed there are a few open dates, if your club is in the general area and would like to sponsor either or both of these fine lectures, communicate with the chairman immediately. Reverend Bielenberg's schedule follows:

- Sept. 5 & 6—Reading, Penn.
- Sept. 8—West Essex CC, Caldwell, N. J.
- Sept. 10—Ridgewood CC, Ridgewood, N. J.
- Sept. 11—Con-Edison CC, New York City.
- Sept. 12—Equitable Life CC, New York City
- Sept. 15—Englewood, N. J.
- Sept. 17—Met. Life CC, New York City
- Sept. 19—Morris Photo CCC, Morristown, N. J.
- Sept. 22—New Haven CC, New Haven, Conn.
- Sept. 23—Mass. Mutual CC, Springfield, Mass.
- Sept. 25—Belchertown CCC, Belchertown, Mass.
- Sept. 26—Berkshire Museum CC, Pittsfield, Mass.
- Sept. 29—Charter Oak CCC, Hartford, Conn.
- Oct. 1—Worcester Photo CC, Worcester, Mass.

- Oct. 2-5—PSA PHILADELPHIA CONVENTION
- Oct. 6—Fairfield County CCC, Fairfield, Conn.
- Oct. 7, 8, 9—OPEN
- Oct. 10—Albany CC, Albany, N. Y.
- Oct. 14—Buffalo, N. Y.
- No further engagements during October.

Mr. David A. Murray's schedule follows the PSA Philadelphia Convention:

- Oct. 3-5—Silver Anniversary Philadelphia Convention
- Oct. 6—Lancaster CC, Armstrong CC and RCA CC, Lancaster, Pa.
- Oct. 7—Camera Guild of Cleveland, Cleveland, Ohio
- Oct. 9—The Toledo CC, Toledo, Ohio
- Oct. 13—OPEN
- Oct. 14—Midland CC, Midland, Michigan
- Oct. 15-16—OPEN
- Oct. 18 & 19—Fall Color Meet, Grand Rapids, Michigan
- Oct. 21—Champion Shutterbug Club, Hamilton, Ohio
- Oct. 23—YMCA Camera Club, Cedar Rapids, Iowa
- Oct. 25—Tennessee Kodak CC, Kingsport, Tenn.
- Oct. 27—Charleston CC, Charleston, W. Va.
- Oct. 28—Baltimore CC, Baltimore, Md.

Special Meals at Philly

Although PSA is one big family, and there is a family meal come Saturday night (the Honors Banquet), like any other family we have some "close kin" we like to visit with special like. Over the years a series of special meals has grown to full proportions, where those with special interests can get together.

To make sure your name is in the pot, perhaps you'd better write these folks and make a reservation. We don't know the exact price of any of these but it will probably be only a few pennies more than you would spend anyway.

COLOR Division will hold a luncheon on Friday in the Burgundy Room. James F. Noble, Jr., 432 Mt. Airy Ave., Phila 19 is Chairman.

PICTORIAL Division will have a breakfast on Saturday, same room and Drake De Lanoy, 30 Valley Rd., Montclair, N. J. is the Chairman.

NATURE Division will hold a luncheon Saturday, same room, with Norman E. Weber, Bowmansville, Pa. as Chairman.

STEREO Division will have a banquet on Friday, Burgundy again, and Harry E. Zoll, Pittsburgh Plate Glass Co., 3034 N. 16th St., Phila 32 is the man with the tickets.

MOTION PICTURE Division has a banquet, also on Friday, but in the Red

PSA Calendar

Oct. 1-4, PHILADELPHIA, PA. PSA 25th CONVENTION, Bellevue-Stratford Hotel. Open to all interested in photography. Lectures, print and slide exhibits, demonstrations, field trips.

Oct. 6-10, Rochester, N. Y. Annual conference, Society of Photographic Scientists and Engineers, Hotel Manger, Rochester, N. Y.

Room and Leonard Bauer, Jr., 1233-35 W. College Ave., Phila 21 is chairman.

TECHNIQUES Division has an early breakfast on Thursday in the Burgundy Room before the field trip and Arthur W. Hansen, Box #82, Parlin, N. J. has the tickets.

P-J Division had not scheduled anything at press time. Check in Philly.

PORTFOLIOS will have a special luncheon at the John Bartram Hotel, across the street from the Bellevue on Wednesday and Dorothy Kluth, 2415 W. Birchwood Ave., Chicago 45, Ill. is in charge.

RLP workers usually have a supper at a nearby restaurant on the spur of the moment and Fred Kuehl or Ray Rosenhagen will be in charge.

You can buy tickets for these special meals after arrival, usually in the Dens, but it won't hurt to make a reservation beforehand before the room is sold out.

Club Bulletin Service

The Camera Club Committee has a new service for clubs, the Club Bulletin Advisory Service under the direction of Henry W. Barker, APSA, 392 Hope St., Glenbrook, Conn. This service is free to PSA clubs and will be listed in the Service Directory for future reference.

Amish Trip

A guided trip through the Amish country has been planned for Sept. 12-14 by the Metro CC Council of NY. This is an ideal spot for a camera trip with many interesting spots to picture. Cost will be about \$28 for bus, hotel and meals. Write George Munz for data.

Prints Needed

Oil coloring is excellent therapy for handicapped patients and VSP supplies the oils and instructions in more than 30 VSP hospital programs throughout the country. One serious lack is prints for practice and you can help supply the material from your discard filed. Semi-matte prints are preferred and subject matter is not important. Look through your old prints, or make an extra now and then to send to Volunteer Service Photographers, 113 W. 57th St., New York 19, N. Y.

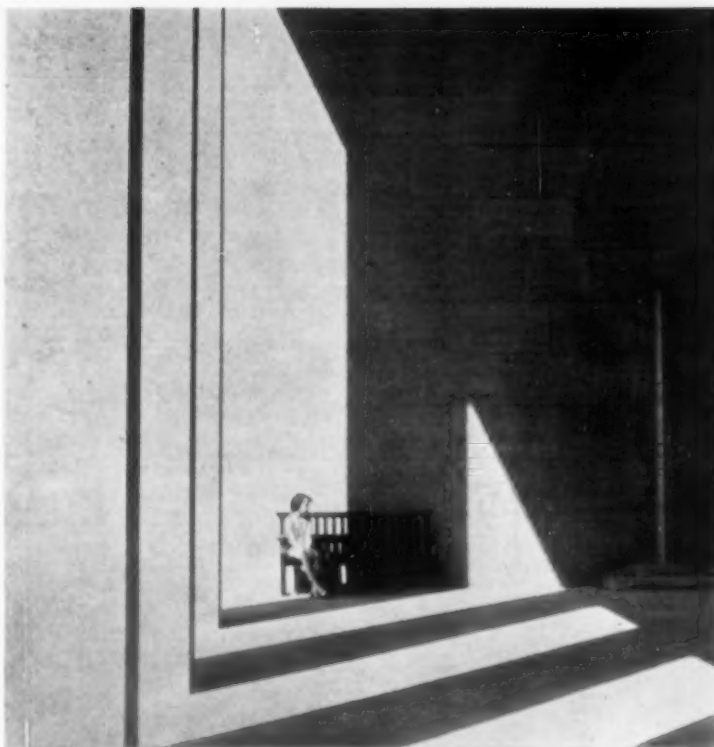
Airbrushing

PSAer Stella Pandell will again offer her airbrush courses at Hunter College, New York City, starting Sept. 22. Classes meet weekly for 15 weeks. Fee is moderate and information may be had from the School of General Studies, Room 241, 695 Park Ave., New York 21.

Last Call!

Only a few days left!

1958 National PSA Convention
Philadelphia, Oct. 1-4



Shadows in Diagonal

Earle W. Brown, FPSA

(Denver Medal, from the Third Denver International, Stereo Division)

OBITUARIES

Dr. Emmet K. Carver, FPSA

Dr. Carver, an eminent chemist, was technical assistant to the general manager of Kodak Park Works and had been employed by Kodak since 1924. He died July 26, 1958. He joined PSA in 1935 and received his fellowship in 1950.

Royal Lowy

Greatly interested in stereo photography, Royal Lowy was a charter member of our Stereo Division and belonged to nearly every other society interested in photography. A quiet person, he was nevertheless a man of many interests and generous with his time when he could render service. He was interested in the American Indian and had access to rites seldom practiced before white men. He passed away on June 15, 1958.

Nelson L. Whitaker

Chairman of the Board of Graflex, Inc., Mr. Whitaker passed away on June 9 of this year. He was president of the company from 1928 until 1949, being

succeeded by his son, Gaylord C. Whitaker, APSA.

Edward H. Towler

One of the organizers of the Oakland Camera Club and a PSA member, Mr. Towler died on July 4. He had served as president and secretary of his club for a total of 16 years.

Leslie P. Young

An active member of the Sarasota (Florida) CC, Mr. Young had formerly been active in Grosse Pointe, Mich. He rejoined PSA only a year ago.

George Mesaros, FACL, APSA

A life Member of PSA and MPD, George Mesaros passed away at his summer home on Long Island on August 7. He was an active filmer until a long illness restricted his activities, and was well and widely known for his work and for his many friends.

James Finley Gerow

Active in photography since 1892, he joined PSA in 1937. He used his cameras for recreation and to provide a pictorial record of the activities of his church. He passed away on April 20.



Featured on the Convention Program

(Top) Alfred C. Schwartz, APSA. Don Nibbelink, FPSA. Gretchen Goughnour, APSA. Dr. E. Throop Geer, APSA. Arthur M. Underwood, Hon. PSA, FPSA. Janet Goodwin.

(2nd row) Mary Ferguson. John Doscher, FPSA. Paul K. Pratte, FPSA. George Wikle. Dr. B. J. Kasten, APSA. Frank Pallo.

(3rd row) H. Lou Gibson, FPSA. Eileen and Albert Widder, APSA. Russ Myerly. Joe E. Kennedy, APSA. Kay MacGregor. Conrad Hodnik, APSA.

(4th row) Theron T. Holden, FPSA. James McMillion. David Murray, APSA. Challis Gore, APSA. Otto Litzel, APSA. John G. Mulder, Hon. PSA, FPSA.

(5th row) Henry W. Barker, FPSA. Ernest F. Humphrey. Arthur W. Papke, APSA. Ira B. Current, FPSA. Albert C. Dyer. Dick Bird, FPSA.



Featured on the Convention Program

(Top) Edward A. Hill, APSA. Dr. Roman Vishniac, APSA. Myron A. Matzkin. Dr. E. E. Amsden. James Cleary. Paul S. Darnell.

(2nd row) Willard Carr, APSA. Norman Rothschild. Frank G. Herman. Glen H. Turner, APSA, AACL. Bernard G. Purves. Larry Dormal.

(3rd row) Ted Farrington, APSA. Maurice Lank, APSA. Dr. John W. Super, APSA. Lee Hon. George F. Johnson, FPSA. Amy M. Walker, APSA.

(4th row) Norman E. Weber. Charles A. Kinsley, FPSA. Don Mohler, APSA. Richard C. Cartwright, FPSA. Nicholas Morent. Gottlieb Hampfler, FPSA.

(5th row) Glenn Brookins, APSA. L. B. Dunnigan, APSA. John R. Hogan, Hon. PSA, FPSA. Joe Clark. Paul J. Wolf, FPSA. Merle Ewell, APSA.

PSAers in Pictures . . .



There were fluffy clouds, snappy Snipes sailing all around, but what do Sid Mossman and Phil Coleman choose to shoot? Models! And that model with the hat and camera is Maxine Fuson, DR and one of the sparkplugs of the Grand Rapids Chapter. The Chapter field trip was at the Grand Rapids Yacht Club, where cooperation was super, even to a barge in mid-course for a steady footing to shoot the regatta. A model nearly got blown overboard, laughs revealing that there were many observers all over the place. Lunch on a nearby lawn didn't stop the shooting, as you can see, nor did it stop Evelyn Zeek from making this shot.

This page is for pictures of you or by you. But they must be newsy or of unusual subject matter. Small prints will do, but the caption notes should be complete. If you underline the names of PSAers we'll appreciate it. We print them in blacker type. Send your prints to the Journal. Be sure your name is on the back of each print so you get credit for the picture.

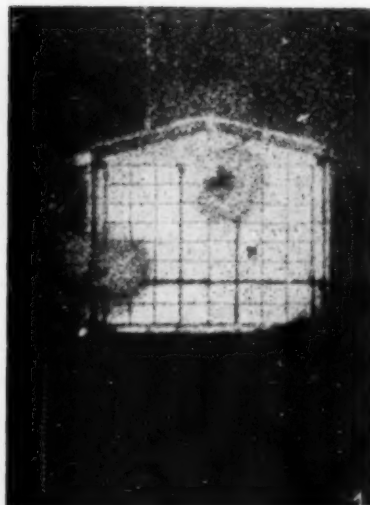


Right across the front row at a Washington Chapter meeting, Martie Miller, Sandra Thaw, Esther Wy, Ollie Fife and W. L. Briscoe pay serious attention to the speaker.



Every year about this time, as Jack Frost starts painting the northern woods, the New Hampshire council has a fall foliage outing. They time it so it does not compete with the PSA Convention. This year it will be Sept. 26-28 at the Bartlett Hotel, Bartlett, N. H. Plans include sunrise pictures, field trips to rural areas and covered bridges, slide shows and competitions, a banquet. Herbert Babbirk, 28 Walden St., Portsmouth, N. H. has all the information. Rates are very low. The model shot above is from last year's trip.

When these folks in California throw a field trip it is usually a wingding! Of course, they have a photogenic state to start with (the other fellow's always is) but they help it along with a spirit of fellowship that is something to experience. Look at that group on our right! Such a bunch of smiling faces, well-fed, the food practically all gone, nothing left but to sit around and talk, about photography naturally, and wait for the sunset to come along and pose for some exquisite color shots. (Wonder how many are native sons? And how many from Iowa?)



We stretched our definition a little on these two pictures for the benefit of any who are worried about shutter accuracy. It comes to us from the firm headed by Harold E. Edgerton, FPSA and shows the birth of a nuclear explosion. In the first picture you can still see the cab in silhouette. This is during the first sub-millionth of a second. The second picture, only a few millionths later shows the fireball emerging. The blast was timed, fired and photographed for the AEC by Edgerton, Cerneshausen & Grier, Inc. It was for his research that Dr. Edgerton was awarded the PSA Progress Medal in 1955.

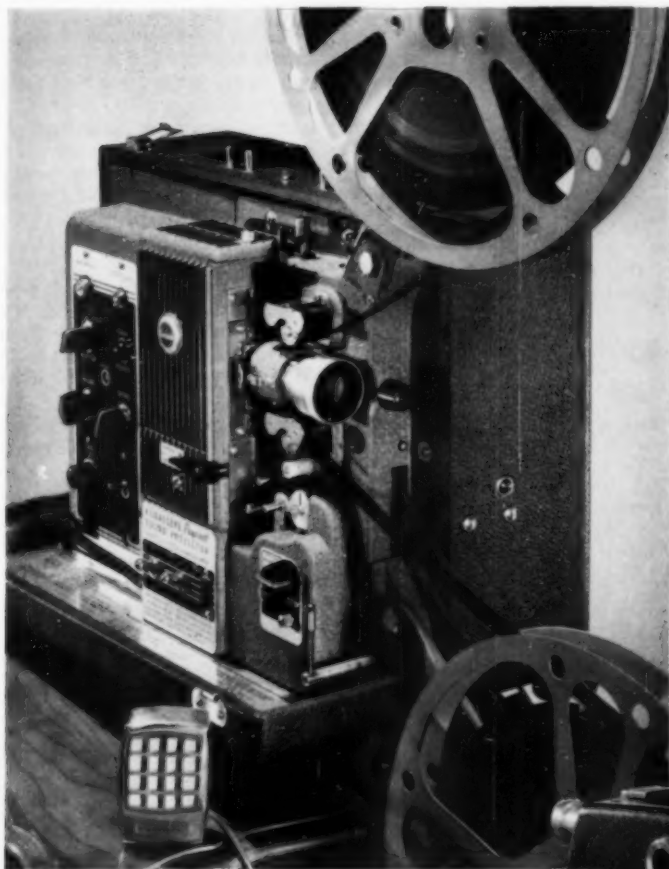


make your own sound movies

Here is superb 16mm equipment. With the Cine-Kodak K-100 Turret Camera you have the precision, the lenses, and the controls to bring out your greatest movie-shooting ability.

With the Kodascope Pageant Sound Projector, Magnetic-Optical, MK4, you record your own sound magnetically with complete editing freedom to erase and re-record and to blend in music as you wish. Your movies are projected with pure color-brilliance and tone fidelity.

With K-100 and Pageant equipment you can take, make, and show sound movies equal to the finest amateur- or professional-made in the 16mm field.



◀ THE KODASCOPE PAGEANT SOUND PROJECTOR, MAGNETIC-OPTICAL, MODEL MK4

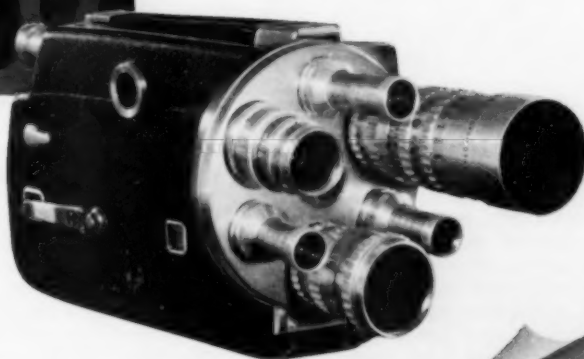
- Records and plays back magnetic sound. A magnetic stripe can be added to any 16mm film—old or new. (Kodak Sonotrack Coating is 2½ cents a foot, list.)
- Has individual volume controls for phono and microphone inputs, making it easy to mix voice and music.
- Locking device prevents accidental erasure.
- Plays standard optical sound tracks, too.
- Comes with powerful 10-watt amplifier.

In addition, the MK4 has all the regular Pageant features: 2-inch f/1.6 Ektanon (Lumenized) Projection Lens, 750-watt lamp, 2000-foot film capacity, convenient folding reel arms with belts attached for easy setups, 8-inch speaker in baffled enclosure, lifetime lubrication, single-case construction. List price, \$850 with microphone.

THE CINE-KODAK K-100 TURRET CAMERA ▶

- 40-foot film run on one winding.
- Full speed range—from 16 to 64 frames per second.
- Choice of 7 Kodak Cine Ektar Lenses, 15mm to 152mm.
- Matched telescopic viewfinders.
- Provision for hand crank for fades, dissolves.
- Accepts auxiliary drive shaft for electric-motor drive.
- Easy-loading, fully accessible film gate.

Cine-Kodak K-100 Turret with 25mm f/1.9 Ektar Lens is \$337. Other lenses extra. Single-lens K-100 from \$299.



Prices are list and are subject to change without notice.

Kodak
TRADE MARK

EASTMAN KODAK COMPANY, Rochester 4, N. Y.

Now! Color slides

plus why Kodak's newest flashholder never runs out of juice... how to be sure you always have the right grade of paper on hand... what only a Retina Camera owner can have... how to point out something on the screen without being rude... where to use which color film for what and why.

Negatives breed positives, in color!

On the back cover of most photo magazines last month we joyously heralded the new Kodacolor 135 Film, which brings all the potentialities of color negatives to the 35mm camera. But there's still another angle to this story:

In addition to regular Kodacolor Prints and big color enlargements, you can now have *color transparencies* printed from your Kodacolor negatives. This makes your 35mm Kodacolor negatives a truly universal medium.

Kodacolor, because it gives you a *negative*, allows color corrections *after* taking the picture. The Kodacolor Transparencies you order from Kodak are individually printed to correct for variations in exposure and color balance.

Kodacolor is intrinsically versatile. It can be used with clear flash or in daylight, *without* compensating filters. Then, when your negatives are processed, you have a choice of color prints... color enlargements... the new Kodacolor Transparencies... or you can make black-and-white enlargements on Kodak Panalure Paper. What more could you ask from one kind of film?

Which transparency film?

Now that you can get top-quality color slides from all three—Kodachrome, Kodacolor, and Kodak Ektachrome Film—which should you choose?

Answer: choose the one that best fits the situation. For instance, suppose:

- You need slides *primarily*, prints maybe. The thriftiest first-choices are Kodachrome or Kodak Ektachrome Film.

- You want prints and enlargements *primarily*, slides maybe. Pick Kodacolor.

- You're shooting a picture-story with live subjects; you need several sets of slides; little variations in pose don't matter. Thrifty way is to shoot enough Kodachrome or Kodak Ektachrome *originals* of each pose.

- You're shooting a fast-action picture story; poses can't be duplicated; you need several sets of slides. Shoot Kodacolor, and have enough slides printed from each shot.

- You're shooting catch-as-catch-can in difficult light. You don't have time to get each exposure exact. Kodacolor can be a smart choice here. It has more lati-

tude than reversal films, and there's always the opportunity to compensate in printing.

- You need slides with absolute maximum detail and texture. Kodachrome Film is first choice in this case; it has less speed than the other two, but higher resolution of detail.

- You're shooting fast action in situations that crowd the speed of your lens. Choose Kodacolor or Ektachrome; they offer the combination of speed and quality.

And so on. This is smart shooting: the right film for each situation. And in the familiar yellow boxes, you can pick the right film every time.

Has arrow, will point



Our new Kodak Cavalcade Projector, a "no-hands" automatic slide projector, has a built-in index finger. This is a shadow-arrow device which makes it easy to point out things on the screen during your slide shows. No need to use a stick or finger, or wave your arms, or go in for a lot of superfluous discussion.

We put this screen pointer on the Cavalcade because it's a tremendous aid to teachers, lecturers, travel bureau people, and other professional users. It's part of every Cavalcade, so you get it on yours at no extra cost.

Naturally, you wouldn't buy a projector merely to get a pointer, so your Cavalcade also includes:

- (1) Fully automatic projection at 4, 8, or 16 second intervals, with less than one second pause between slides.

- (2) Powered slide-changing either

from the projector itself; or by the 12-foot remote-control cord that comes with each Cavalcade Projector. (A 25-foot remote cord is also now available for \$2.25.)

- (3) A handwheel that you can rotate to advance the slides manually—forward, or in reverse order if you want to repeat.

- (4) A warm-air circulation system that preconditions all slides.

- (5) A slide-tray system that groups 40 slides in each tray—each slide in an individual steel protector. This way, slides move through smoothly. Even warped and dog-eared ones won't jam.

- (6) An editing ejector that lets you pick slides out of the sequence at any time—without removing the tray from the projector—in case they're in upside down, backwards, or if you want to change the sequence. This editing feature, plus the reverse feature, means you can put shows together while watching the screen. Much better than peering squint-eyed at small transparencies wondering how they'll look on the screen.

- (7) A switch that lets you select 300- or 500-watt illumination.

- (8) A brilliant, sharp-cutting 5-inch Kodak Projection Ektanon Lens, *f*/2.8. You can also get 4- and 7-inch lenses to adapt your projector for longer or shorter "throws," different screen sizes.

- (9) Smart styling and compact design that fits all the Cavalcade features into a 13 by 12 by 7-inch case.

- (10) Also, easy elevating, focusing, and leveling controls, and versatile condenser system that fully covers 35mm, Bantam, and 1½-inch square slides.

See the Kodak Cavalcade Projector for yourself. It's fun to watch your dealer put it through its paces. If you aspire to the very best, this is it. \$149.50 is its price, or as little as \$15 down.

Love that system!

Ask any proud Retina owner and he'll tell you that one of the best things about his camera (aside from its precision, speed, lens quality, etc.) is its adaptability for new projects. It's a camera that can grow with your interests.

An important factor in the adaptability of a fine camera is, of course, the range of aids available for it. Your

from Kodacolor!

Retina—and this includes both the new Kodak Retina Reflex Camera and the new Retina IIIC, as well as the older IIIC and IIc models—is the heart of a comprehensive system of aids.

The system's most important members are the famous interchangeable lens components—the 80mm component for telephoto and other long-focal-length work, and the ever-useful 35mm components for wide-angle shots and extreme depth of field. Each interchanges in a matter of seconds with the front component of the 50mm normal lens. The system then branches out to include a rich array of filters for all three lens



components; lens hoods, sports finder, close range and view-finder kit, close-up kit with guides and close-up lenses, table-top stand for copying and small-specimen work, field cases, a deluxe



fitted leather case, a special right-angle finder (for low-angle work, copying, etc. with the Reflex and IIIC), and even a

microscope adapter if you want to photograph the small things in life.

If you've been dreaming of new horizons, new fields of conquest, ask your dealer about the Kodak Retina system of aids...superbly correlated to the superb Kodak Retina Cameras.

How many on No. 1 paper?



How many negatives will you shoot this year that call for No. 1 paper? Well, how many on No. 2 or 3? Okay, how many that call for an in-between paper such as 2½, that nobody makes?

You don't know? Of course you don't; who could? Then obviously you don't know how much No. 1, No. 2, No. 3, and No. 4 paper you'll need. It's anybody's guess.

The way to get around such guessing is to use Kodak Polycontrast or Kodak Polycontrast Rapid Paper. With these, it doesn't make any difference. You always have a *total* supply of *each* printing grade, as long as there's *one* sheet of paper left in the box.

Furthermore, Kodak's variable-contrast "Poly" papers give you half-step printing choices that take care of the problem negatives, the ones that demand a "1½" or "3½" paper.

One box of paper—a kit of seven Polycontrast filters—and you never wind up with twelve sheets of stale No. 3 paper that you had no use for. Every sheet of Polycontrast or Polycontrast Rapid can be used with any negative you have, whether it's soot-and-white-wash or flat as a fritter.

These papers are sensible stuff. Economical stuff. And top-quality, too. Let your Kodak dealer show you sample prints, and fix you up for modern efficient printing. All popular sizes, from 4x5 to 20x24 inches.

The world is your oyster



Many of the best things in life come in small packages—like the Kodak Generator Flashholder.

Its secret is its new design. The Generator Flashholder folds to a trim, slim 3½ x 3 x 1¼ inches, weighs but 8 ounces! Neat as an oyster shell, it tucks with ease into a gentleman's jacket pocket or milady's handbag.

Most intriguing thing about the Generator Flashholder, however, is its self-sufficient "G-C" power—"G-C" meaning Generator-Capacitor. No batteries.

The capacitor is like a bucket which you fill with water, then dump all at once. In the familiar B-C system, batteries "fill" the capacitor. With our new Generator-Capacitor system you charge the capacitor by twirling the handwheel which operates the generator. Half a turn in either direction charges the capacitor. And it releases this powerful charge in one big surge when you press the shutter release, perfectly synchronizing bulb with shutter every time.

Another version of this wonderful design is the Kodak Pocket Flashholder which operates on two penlite cells instead of the self-contained generator.

Both the Kodak Pocket Flashholder (\$7.95) and the Kodak Generator Flashholder, Type I (\$13.95), come with Kodalite-type fittings and can be used with Universal Flashholder Bracket or Retina Flashholder Bracket. The Kodak Generator Flashholder, Type II (\$14.95), has a cord with both ASA and continental-type tips and a shoe fitting for mounting in your camera's accessory clip. Give them a twirl at your Kodak dealer's.

Prices are list, and are subject to change without notice.

Kodak
MADE IN U.S.A.

EASTMAN KODAK COMPANY, Rochester 4, N. Y.



OUT OUR WAY. A poetic and somewhat sentimental appeal for us to appreciate that our own neighborhoods can be as arresting as exotic lands.

Thoughts Into Silver

By H. Lou Gibson, FPSA

A Journal Book—

Part II: Artistic Expression

In Part I the background of Art against which photography should be studied was set up. We can now examine the artistic environment of present-day photography so that a discriminating approach can be made by you who wish to influence photography.

There has been much heat, with not too much actinic light for the photographer, generated in considering modern Art. It would seem that the best approach for the photographer would be to get out an infrared filter and make his own picture of the situation. He should try to be fairminded, because additional heat might fog his film.

Recent Artists In Focus

The change in the attitudes of Artists was slow. Toward the end of the 18th century the demand for painters as skilled craftsmen for ubiquitous decorative commissions had almost ceased. Some of the newly emerging Artists did work *with* architects, rather than *for* them. Portrait painting stayed on as a stand-by for some artisans—until photography dealt it a blow in the next century.

There were evidences of a more widespread individuality coming into painting. For example, in portraiture, Reynolds delighted in showing some facet of his sitter's personality by the introduction of a story-telling pose or supplementary subject. His personality sketches showed real situations and real people. He got away from the oft repeated allegories. Millet did the same thing later; he maintained the lyrical quality of what he saw rather than base his themes on the standard poetic visions. Goya had a flair for documentary art. He even injected a private sneer or two into his commissioned portraits of royalty. All would have been wonderful Pictorialists had the camera been invented, and were no lesser Artists because of it.

The Poetic Urge

Artists thus were no longer mere decorators and started to become poets and philosophers. They inaugurated the first art salons—and even "reject" salons! They had to begin looking for customers rather than patrons. Art was now coming to be taught in academies of higher learning rather than by the master craftsman to the apprentice.

The philosophical approach to Art has persisted. Yet there has been no carefully weighed denial of the artistic status of the older masterpieces. Obviously, an art depends for life on more than style. The problem is to keep a living heart in a changing but more expressive body. A divergence from tradition is bold and incurs post-operative risks.

The first departures extended the realism already achieved in design to realism in theme. (It is true that Blake, at this time, had the unreal style of fantasy that foreshadowed later movements. But he was somewhat of a madman who had withdrawn himself from physical reality too.)



VELVET GLOVES. The photographer often asks us to see the unexpected beauty in commonplace things and events.

Landscape painting reached a peak in natural lyricism with Turner and Constable. The latter had a genuine Pictorialist's approach.

The basic cause of this revolutionary introduction of self-expression into Art lay in the fact that the Painters chose the subjects, not the customers. They could afford to be poets because the patrons were devoid of ideas and bought what moved them.

The Urge To See

Then came another departure at the end of the 19th century. Ironically, what we photographers would consider the degeneration of the whole image was made in the name of image realism. However, it was an emphasis of one aspect of reality at the expense of others. The academic freedom that painters had just gained was now considered restrictive because of the regulations and codes inherent in any academic discipline. Their revolt was against style rather than aim.

It began subtly with Manet and gained momentum with the Impressionists who followed. The linear perspective and drawing of artists like Renoir and Pissaro still mirrored nature, but detail disappeared. They also saw for the first time the color which ought to be depicted in shadows—a feature which still puzzles many color photographers, who blame it on processing.

Assailing other classical bastions was the work of Degas, who did not mind cutting some of his subjects



NEONID. Photography can conjure up reality with a few simple lines.

in half with a margin to give linear design to his expression of light. We must not forget Whistler, who painted design rather than theme, even when his own mother was his model.

Cezanne felt that many Impressionists were too sketchy in their seeing and too untidy in their design. He worked to achieve a more harmonious representation of reality that has seldom been conveyed, even with reality itself. Through subtle departures in aerial and geometric perspectives he was able to increase the viewer's appreciation of solidity, depth, color and light.

Many photographers have discovered how the lens image reduces the size of distant objects—like the opposite shore from a favorite river campsite—to an insignificant detail incompatible with the mental impression. The eye and camera see geometrically, but the mind emotionally. Cezanne painted a psychophysical view. He satisfied both the eye and the intellect. Many who followed him satisfied the mind rather than the eye. Some, neither.

These innovators had the usual difficulty in getting acceptance. It should be realized that innovation, *per se*, does not necessarily deserve acceptance but does warrant notice. It is interesting to learn that the first exhibition the Impressionists ever held was made possible by a photographer. He was the only one who would lend them a studio for the purpose.

Following Cezanne came Van Gogh and Gauguin. They extended the aim of acquainting the viewer with the visual delights of common, understandable, simple, primitive and nonsuperficial subjects.

These early moderns had many challenging ideas. But there was one soul-searching question, I believe, they did not ask. It may not be answerable; yet it ought to be asked. Did the well-ingrained classical feeling for balance in design and clarity in theme that preceded them arise out of circumstances or out of some basic human rapprochement between Artist and viewer?

Their failure to deal with this question carried Art into some of its present-day phases. Movements like "Cubism", "Expressionism", "Primitivism" and "Surrealism" started to burgeon like untrellised vines, rooting in air rather than soil. These painters not only departed from the techniques of their mentors but also hyper-developed a new aim.

The Urge To Feel

Many of these Artists, instead of trying to intrigue our eyes and minds with the Art that conceals art, now often come to us with a Freudian problem. And the problem is not in the theme; that would induce satisfying literary contemplation in us. Rather it is a problem in the execution of the work.

It is as though a playwright were to repeatedly interrupt his play and come upstage to personally recite all the psychological and physical difficulties he encountered in writing the play. We are all tangled in the chains of scientific and industrial uncertainties. We want the playwright to depict that struggle through his actors, not act it out himself.

The Artist has a right to be motivated by his feelings and to express them pictorially. Yet should he not apply his intellect as well as his urges in order to arouse *our* feelings? He should finally achieve the level of the poet rather than go back to a now-eccentric artisan. We are eager to know how artists feel. On the other hand, we don't want other people's problems; we have enough of our own. What we want are other people's solutions.

The fact that the Artist comes to us indicates he wants an understanding of his feelings. But he should know his own mind and then make his thought clear.

There are giddy joys in being incoherent. "Tra-la-la" in part of a verse is pleasantly intriguing. However, an entire song of tra-la-las would entail awfully good melody to wash it down and would leave us with a full feeling, though still thirsty.

Again, when he is not clear, the pseudo-modern Artist defeats his aim of recreating his feelings with his symbols. Rorschach tests have no original intention because they are haphazard blots. Their purpose is to uncover individual interpretations, not prime mean-

ings (which are not in them). The painter who paints in their likeness will not only fail to transmit his feelings but also run the risk of being accused of having none.

There is undeniable self-satisfaction in putting undelineated nebulous thoughts on canvas. It is like capturing an elusive will-o-the-wisp and pinning it down to the spout of a bunsen burner for tangible effect. But it would remain the phantom it is. Only by focusing it to a hot bunsen flame can it induce the boiling of a universal satisfaction instead of merely suggesting warmth.

Sociological Responsibilities

This brings up the Creative worker's place in Society. My idea of any exponent of the Liberal Arts is one who has insight about humanity and nature. He should have the ability to communicate his wisdom on reality to his fellows: soldiers, diplomats, engineers, scientists, politicians, businessmen and laborers.

Contemporary Artists in all fields are loudly complaining that their crass fellows have no appreciation of the "finer things in life." . . . Materialism is dragging men down to degradation and destruction. Because of our lack of direction, we are crawling under Democracy as though it were a bob-shelter rather than living it in the open air, etc., etc.

What fact there is in these contentions can be blamed on the Creative man who has not taught his fellows how to live beyond a material existence. The primitive craftsman gave his cohorts more inspiration and appreciation of Life by unfunctionally decorating a lowly but epochmaking pot than a dozen self-expressionists give us now.

We can expect the Artist to feel he has superior insight. It is not his role to work in the productive or administrative sense. He need not shave if he doesn't want to. Experiment is useful. But unless he can pass along the benefits of his talents to Society, he is an ineffectual Artist. He must not expect us to see the meaning and grace of dancing as he struggles with his bonds like an escape artist.

Is it not his responsibility to teach his fellows some of the sociological facts of Life? Or is it the divine rights of Artists to indulge only in the childish tantrums of self-expression for self-expression's sake? This amuses us in children, yet it would seem that an Artist should grow up. Ought not his function to be that of helping to pass culture from one generation to the next?

Part of that culture is leisure so that all of Art does not have to be serious. Perhaps the puerile antics of some can amuse us and thus aid in this respect. Yet the Artist's mission deserves a more virile stamp. He can teach more than just the virtues of regulated indolence.

He cannot teach much if he does not communicate. And he cannot communicate if he does not employ lucid and appropriate images within the experience and comprehension of his fellows.

The epitome of the Creative urge is to make manifest a flash of insight for all to see. Self-expression should find sufficiency in doing this in a particular way true



ROPES OF SAND. From the photographer's feeling there ought to come lucid symbols that can recreate the feeling through the thought processes of the viewers of the photograph.

to the private enlightenment of those accepting the challenge.

The myth of self-expression is the belief that Art is the God of Wisdom rather than the channel for the wise. The symbols are not the ideas.

The word "cat" catches no mice. It is a clear symbol, though. If you go to the pet shop and buy an inappropriate goldfish, the mice are going to have a ball up in the attic. If you ask for an unclear gryzmafits, the "ignorant" owner will call the white-coats. You can be self-expressive and call for a four-legged mouse trap. But everyone knows that a gryzmafits is only useful when your belfry is infested with yrmadagles.

The Pictorialist's Kinship

The Pictorialist, with his medium of such universal understandability, faces the greatest challenge in modern Art. He should be the last to adopt "Unrealism" in design or theme.

He cannot expect to reach everybody. If he is superlative, like one of the Old Masters, he can approach this ideal. If he is good, he can work in a special language and advise all those who understand the language. If he is poor, his work can be merely gibberish.

As viewers we expect to bring a student mind to the contemplation of Liberal Art. We can enjoy operas in a foreign language while we like drama in our own. We don't expect to grasp meanings in a flash



MOUNTAIN MIST. *Subtle gradations of tone can be convincingly rendered thru the photographic process.*

as from a billboard. Yet we desire our study to be rewarded with glimmerings of understanding even though we cannot always see the full light of the ineffable feelings burning on the canvas or manuscript. As children we marvelled at seeing the intriguing calligraphic characters of Asiatic languages and it was good for us to be introduced to these new outlooks. Yet, as grown-up viewers we can only be moved by the Rubaiyats when they are translated. It is too much and also unnecessary for all of us to learn Persian.

Figuratively too, we would not know whether "Persian" was the language to learn. The immoderate modernists can't even understand each other in their Babel of isms. If some group does not revive the use of our own language, a new form of class distinction will ensue. A downtrodden group of literary peasants will spring up because they have been denied the comforts of artistic appreciation. A new "folk" art must arise to rekindle democracy in Art.

The few serious Pictorialists who are chosen from the many called must apply a student approach to the fulfillment of their innate urge and to their waiting companions. Unfortunately, toil and sweat are the ingredients left out of the usual darkroom formulary.

Before leaving this revisit to the world of Art, we should scan some of the obscurancies of traditionalism. There are pitfalls for the photographer here too, and many of them have been indicated in the general discussions. The terrain is more distant and less likely to be trodden than the modernism all around us.

If some of the experimenters can be thought of as rooting in air, then there are some traditionalists so pot-bound that they have ceased to expand in leaf or bloom. They are devoid of new ideas. And worse, they would discourage the young who do have them.

They would bring stagnation to an era of flowing change. Their attitude causes a distaste for all that is good in classical Art. Their apoplectic vaporings reduce the visibility of the ancient landmarks to zero.

If the attitude of these vassals of tradition were reduced to a logical conclusion (which they don't do), we would go back to cave painting. Actually they have stopped only a few miles back on the trail and shout that no one should go on. They have not all agreed on where to halt, so that too much weight should not be given to their heavy pronouncements. They do not enjoy a generally classical outlook because they peer out of the cracks in one tradition or another.

We should realize that as ideas fall like the leaves from a tree, they enrich a soil that would otherwise become sterile. This may nourish a few weeds, but the tree grows to greater heights.

Summary

I have skipped across the history of art like a frog crossing a lily pond. Yet such an outline should be helpful to the photographer in evaluating his place and deciding the potentialities of his medium.

The points to remember are first: for millennia artists strove to capture realism. When they occasionally departed from their advances by purposely introducing elements of previous or new distortion in their designs, it was done to intensify the understandability of their themes. When they finally learned to paint what they saw and thought instead of what they knew, photography came along. I don't know what its influence on art is, but its capabilities in realism need not be thrown into its lenses as a defect.

Then second: for the last few years many Artists have abjured draughtsmanship for unrealism in the thought presentation, asking the viewer to be a mind-reader rather than a "listener." There has not been time to determine how much of this Art will live.

And photography, which first tried too hard to emulate painting, seems to be turning from the classical influence, and to be denying its own birthright of lucidity. It has not yet gone far astray and what

abstruseness looms up is of a different nature as yet. However, the urge to depart from staidness is evident, and in Art this has resulted in foundlings abandoned on the doorstep of the morgue. Instead of outright revolt the photographer ought to consider an occasional return. Such a course would enable him to keep some of the old landmarks in sight for valuable new exploration.

The various parts of this article are illustrated with different types of photographs to show that there first is much versatility in photography. They demonstrate how it can conjure up reality with a few lines or with infinite detail and tone gradation. These illustrations are diagrams rather than intended examples of living Pictorialism.

While photography has a marvelous capacity for copying reality, the photographer has plenty of scope in selecting and limiting the recorded components of reality to add emphasis to his expression. An appreciation of Art can light the way. The photographer should not become intoxicated with the wine of his opportunities, though. And he should remember that a lamp-post is intended for illumination, not support.

Photography is a Creative endeavor; many Artists doubt whether it is. Many photographers don't know what photography is; they are separating into classic, traditional, and modern camps. We should quit arguing and unite in finding what photography can do.

(Part III will appear next month.)

Ghosts Enliven Club Outing

By Beryl Irwin Porter

The ghosts of the 1884 gold-boom town of Maiden, Montana, played havoc with the Billings Camera Club on their annual outing.

The day began sedately with the members agreeing to "meet at Maiden" for lunch, since the site is 150 miles north of Billings. We drove back into the mountains, innocent of ghosts, enjoying the fleecy clouds skidding over the mountain tops, the sun on the timbered slopes, and everything stood out with the clarity of a sculpture on exhibition.

At noon, we parked in a small clearing and adults, children and dogs tumbled out of the cars. That is when I had my first warning of spectral capers—our Pixy delightedly leaped out of the car, skidded to a stop, shivered, whimpered, then a mass of fur whirled past me, into the car and she refused to budge. Two other dogs meekly sat down, but a third tore around, knocking everything and everyone out of her way, with the enthusiasm of a ginned up half-back.

The BCCers unpacked lunches and then they were at the mercy of the spectral jokesters. An icy wind suddenly whipped us and there was a scramble for extra wraps—then moans! Nearly all had been lulled by the warm sun and the extra wraps were in Billings. I am positive I heard overtones of ghostly glee at our stupidity. And the neatly dressed BCCers suddenly looked as though they had been tumbled out of a scrap bag—some jackets "fit to soon" and others looked animated with only legs showing and the brave ones strode around "majestically" in old quilts and blankets. The ghosts of Maiden laughed out loud because no one remembered to take a picture of the perambulating

raggs. One BCCer tried to compose a shot, frantically holding onto his quilt in the cold wind, and as he assumed the proper position, he resembled an animated patchwork teepee. And what a thing to miss! Our next assignment is "Adults at Work!"

We'd find a "sure-fire salon shot" only to have the sun completely obscured, so we'd pick up our equipment to examine the inside of a cabin and its fascinating junk. I am positive that a bony hand would lead us, from examining the 1884 magazine sheets pasted on the walls, the muslin-backed wallpaper, a handmade key, until we'd become so engrossed that we'd forget the sun. And the gripes! No one brought flash equipment. That hollow laughter will ring in our ears forever. Someone would notice the sun was shining and we'd rush out, set up in a spot for "selective focus" and just that quickly, the clouds would hide the sun.

Finally, we gave up and decided to investigate some old gold diggings, cyanide tanks, sluice boxes and other remnants of a busy past, but the ghosts jeered at us and we'd forget to turn the film, remove the lens cap, or an apparition would jiggle the camera—it seemed nothing else could happen. But it did, to one BCCer—a ghost sicced the beagle onto a deer—then laughed when the dog circled back and his master was still lost, searching for the dog. When he returned exhausted, we gave up, admitting defeat at the hands of those unseen, rounded up the dogs, children and adults and returned to Billings.

But, when we drove away, it seemed that the ghosts of Maiden were a bit sad—for had we not given them the best time of their spectral lives?

Brainstorming

Program Ideas By Wholesale

What club ever has enough program ideas? In fact, where is the photographer who has too many?

About 20 years ago an advertising man, Alex F. Osborn, felt the need for some fresh ideas for clients. Realizing that uninhibited, uncontrolled thinking often produced ideas that seemed wild but really contained the germ of a good idea, he set up an informal panel, not of his idea men, but of the regular employees of his agency, most of whom had not done creative work or planning. He called it "brainstorming."

The rules are very simple. The idea can be a question or a statement. It can be an extension or modification of another idea presented a moment before. It must be presented in very simple form with little or no explanation. It cannot be discussed. It cannot be judged. No cracks, no laughs, not even approval.

A club panel should have only one officer as a member, diverse interests should be included, even an outsider would be a good member. The program chairman acts as moderator and recorder. He states the problem and records the suggestions. When they start to come slow, he calls a halt.

The photographer looking for ideas could use his family plus a neighbor or two in the same way.

When the ideas gathered are put in readable form, they are winnowed by the beneficiary, those impossible, really impossible that is, like "Drop dead", are discarded. Perhaps a fifteen minute session has produced 50 or 60 ideas. Twenty of them may be adaptable.

As an example, a group of only two people produced this list in 12 minutes:

- Start a buddy system for new members.
- Have a member's night with our own doing the talking and demonstrating.
- Have special guest nights and invite other groups to visit.
- Elect a PSA Rep.
- Appoint a PSA Rep.
- Join a council.
- Visit a finishing plant.

- Visit a live TV station.
- Start a beginners class.
- Start a movie section.
- Start a stereo section.
- Have an auction sale.
- Start a nature section.
- Make people swap cameras and make contest pix.
- Use the Navy training trick, require pictures to be made under seemingly impossible conditions.
- Have a model night.
- Have a model night with every member required to pose. Call the exhibit "Rogues Gallery".
- Charter an airplane for a trip.
- Picture our town.
- Have a costume party, with cameras.
- Husband vs. wife contest.
- How to retouch 35mm portraits.
- Dry mounting prints.
- Wedding pictures.
- Color developing.
- Midwinter picnic.
- Snow trip.
- Ice skating party.
- Visit another club.
- Make a travel lecture.
- Make a slide talk for a local charity.
- Have a membership drive.
- Hold a camera school.
- Get a recorded lecture from PSA.
- Make a picture story of local service clubs, Boy and Girl Scouts, etc.
- Assign lecture or demonstration topics to members.
- Make them pull assignments out of a hat.
- Pull the assignment date out of another hat.
- Have a "Worst Picture I Ever Made" contest. Give worst picture a *wurst* prize.
- Have an assignment on abstracts.
- Have a "rhyme" assignment based on old rhymes or sayings.
- Have a real member's night with officers as guests, members putting on the program.



PS & T Supplement

Editor: Ira B. Current, FPSA, 26
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TECHNIQUES DIVISION
SUPPLEMENT
For ALL
DIVISIONS

Editorial

In this issue Mr. H. G. Morse writes about negative film ASA Exposure Indexes and their determination. For those who find this to be an old theme we offer our apologies, but for those who don't quite know about what Mr. Morse is writing, we would suggest that you re-read it once or twice, carefully. Then also, review similar articles in the popular photographic magazines.

ASA Exposure Indexes have been the subject of numerous articles and debates in the popular as well as the serious magazines, both here and abroad. Some authors have felt that the exposure index values are too "conservative"; others feel that those who invented the system weren't sure what they were doing.

This is obviously the result of their not understanding the philosophy behind the system, and its application to practical photography.

As has been repeated time and again, no single index can be applied blindly without some consideration as to the techniques employed and the condition and calibration of the equipment used. The chances are that such an adventure would meet with success, but the chances are almost equally as great that an exposure based on a raw exposure index rating might miss by a mile.

Since the question is one of a combined on-the-nose performance of a number of picture-taking components, and since it can be shown that not all of them can be expected to perform at their peaks, some allowance for possible deviation in the direction of failure had to be made.

However, one who is familiar with his equipment and techniques, and who has any possible photographic vaguaries tied down, the ASA figure as such need not be set on his meter. He can select a new value that he knows will produce the result he wants.

Then, if he changes to another film, he knows that the ASA Exposure Index values of this and the previous film are directly related, and he can apply this ratio to the private index he found to meet his requirements.

Thus, many photographers do away with the "safety factor" that insures somewhat greater than the required amount of exposure, and employ an index closer to the actual basic speed of the film. In fact, with the increased precision required for photography with reversible color films, the safety factor for negative films may no longer be as important as it once was.

The appropriate ASA Committee has this problem under review, and the information available to date indicates that the original designers came pretty close to the ideal system. While a change to higher index values may be called for, such a change cannot be made without attendant confusion on the part of everyone, until familiarity with the new system is reached.

Never forget that any index is simply a uniform way of designating the light sensitivity of a film on a standard basis. High exposure index meter settings may be employed under controlled conditions, or where less dense negatives can be tolerated because of shorter scale scenes, or shorter scale requirements in the final print.

We hasten to apologize to Mr. Charles Abel, FPSA, FRPS, for omitting his honors listing after his name in our reference to his editorial in the last PS & T Supplement. This oversight, which we can attribute to our inexperience in the editorial game, has been brought to our attention by many of Mr. Abel's faithful friends. Far be it from us to intentionally leave off the honors of anyone else, for we are proud to have them after our own name.

—Ira B. Current, FPSA

High Exposure Indexes For Normal Speed Films

By H. G. Morse

American Standards, latest versions of which are PH2.5-1954 and PH2.7-1955, outline a method for determining exposure indexes and practical exposures for photographic film. The material in these is based on fundamental research by Jones and his co-workers in the late 1930's and 40's^{1,2,4,5} and has been tested by practical application in both the United States and the British Empire since 1946. In general, these standards, and the extension of them to apply to photoelectric meters, have stood the test of time quite well and appear to give a reliable indication of a desirable nominal exposure level for a wide variety of film types.

During the time since the Standards were adopted many practical photographers have found that, with carefully controlled exposures such as have been found necessary for color photography, they have been able to produce excellent photographs of all subjects at effective exposure index settings over one stop higher than those determined ac-

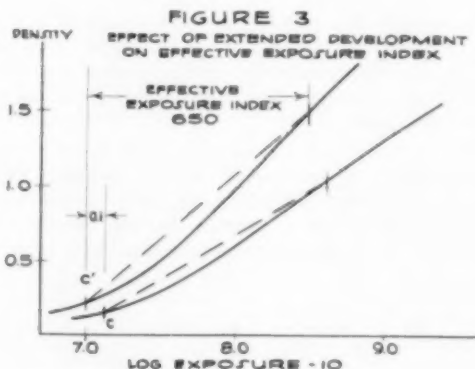
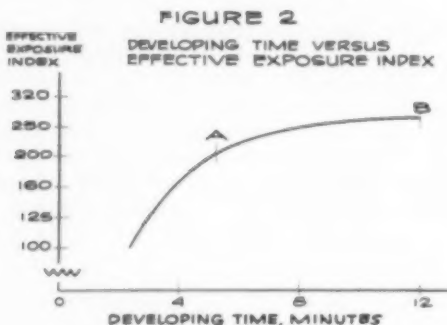
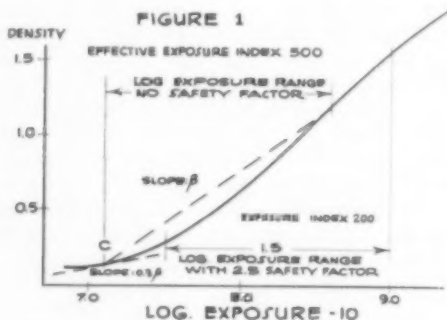
cording to the standard, PH2.5. In fact when dealing with single grade printing materials such as in motion picture work⁴ or when there was a need for minimizing grain as in enlargements from the smaller negative sizes the lower exposure level was found to give superior pictorial results.

Some workers have gone much further. By combining a high level of development with subject materials of short brightness range they were able to make satisfactory exposures at effective exposure indexes over 3 stops higher than normal.⁴ These experiences have prompted a reexamination of some of the considerations which led to the exposure index values derived in PH2.5.

To begin with, the exposure index of a given film as determined in accordance with the American Standard is based upon the exposure level required to produce printable detail with multi-grade paper in the deepest shadows of the picture in the final print when the brightness range of the scene as re-

corded on the negative is 32:1. The Standard specifies that the film be processed at a level similar to, or slightly higher than normal recommended development. A safety factor of one and one-third stops is allowed to compensate for inaccuracies in light and scene estimation, variations in shutter speeds, diaphragm openings and differences in the light transmission of various lenses. It was found in the original research that there was no significant loss in print quality at this higher level as compared with the "first excellent" print from an increasing series of negative exposures. Exposures less than that required to produce the first excellent print caused a noticeable deterioration in quality of the best obtainable print from the 1:32 test scene. Considering this safety factor and the selection of a scene brightness range close to the maximum that can be reproduced in a quality print it is obvious that the photographer does have a rather considerable speed cushion varying with the nature of the subject being photographed, and the flare characteristics of the camera used.

Let us take a film with an Exposure Index of 200 and see what can be done by a critical comparison of the sensitometric criteria with the actual conditions of exposure and processing. Figure 1 shows the sensitometric requirements for determining the exposure index of a film. The speed point is found at a gradient 0.3 of the gradient over the interval between that point and a point 1.5 log exposure units farther up on the



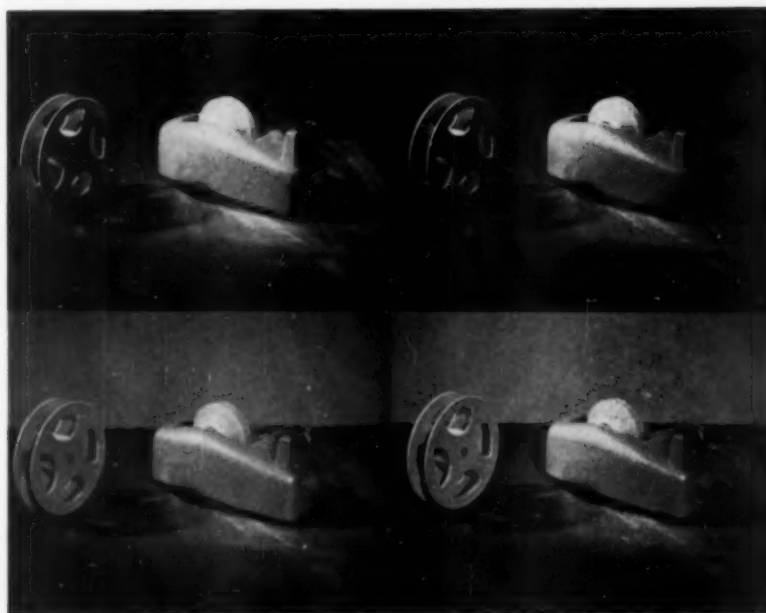
film's characteristic curve. The actual exposure for a scene with a brightness range of 1:32 (1.5 log exposure units) exposed at the exposure index as determined from the speed point is indicated by the region set off below the curve. This is 0.4 log exposure units higher than the speed point because of the safety factor.

For the first step in obtaining a higher effective exposure index we may use the $1\frac{1}{3}$ stops devoted to the safety factor. If we do this, we may now set the exposure index at 500, and still obtain excellent prints from all subjects as long as no errors are made on the underexposure side. Prints made with moderate to high degrees of enlargement are improved by the lower exposure level as they will have less prominent grain than that given by the moderate overexposure recommended in the Standard. This was not a factor in the original research where all prints were made by contact.

The second step could be a high level of development. We can use either a greatly increased developing time with a normal developer, or we may use a special high-speed developer.⁵ The first method will not give us much over $1\frac{1}{3}$ stop increase in effective exposure index, but this increase of one-third of a stop permits us to raise the effective exposure index to 640. A true "super soup" with added antifoggant and accelerant will give increases well over one stop with selected films, but varies greatly in its effect depending upon film type and age.⁶

Figure 2 shows a typical effective exposure index-developing time curve for a portrait type film. The index rises quickly at short developing times and then becomes relatively constant at full development or gamma infinity. The index attained by the specified development in the exposure index procedure is at point A while the maximum attainable index may be found at point B.

Figure 3 illustrates the sensitometric curves for points A and B in Figure 2.



Comparison between exposures made of high and low brightness range subjects at the (A) Exposure Index specified in ASA PH2.5 (200) and (B) an effective exposure index with the 2.5X safety factor eliminated (500), normal development. No loss in quality is evident in either subject. In the originals the lower exposure level showed a somewhat finer grain pattern.

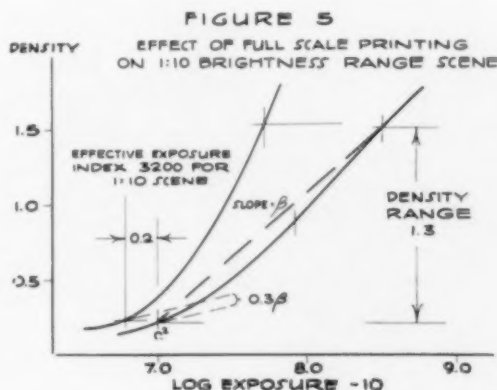
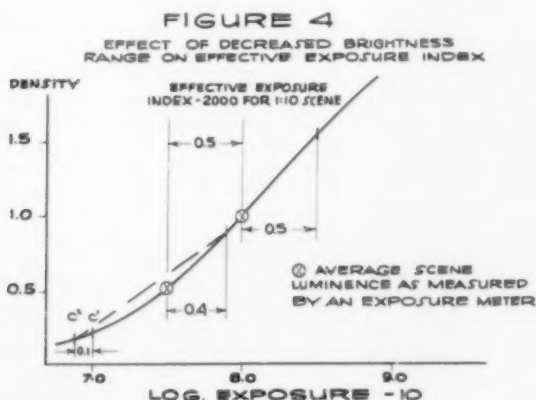
The curve leading to the higher exposure index, while it has a higher overall gradient, has a still greater relative gradient in the region of the speed point to give a moderate increase in exposure index.

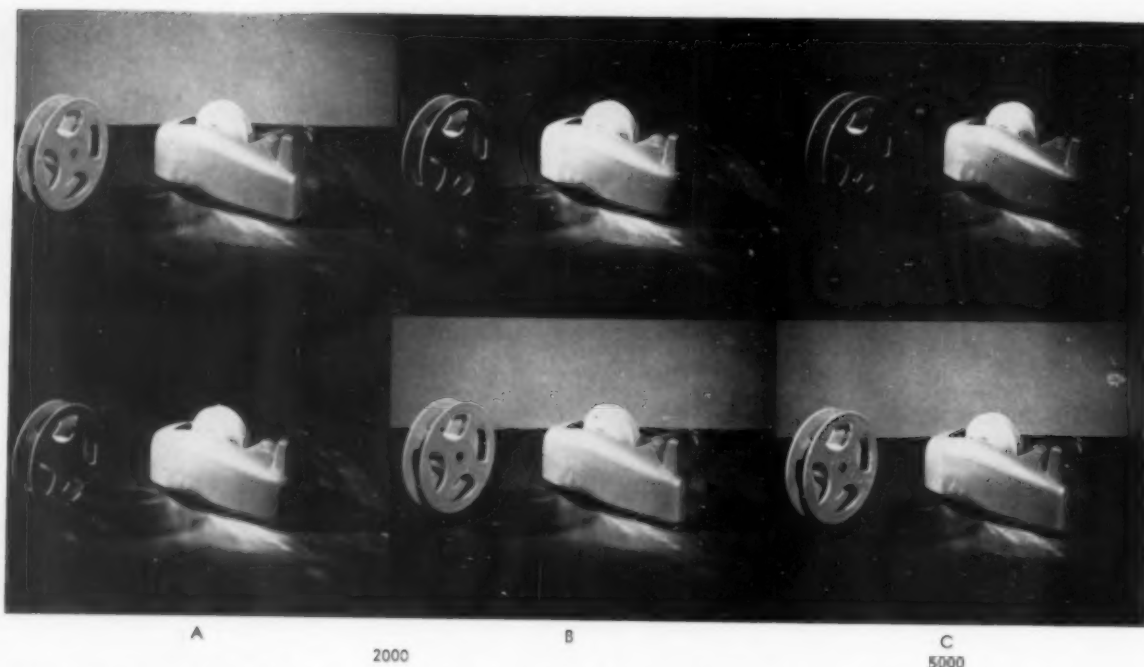
As the next step, let's consider the type of scene. The exposure index was originally based upon the exposure required to record the darkest shadow area in the negative. Reflected light exposure meter determinations measure the over-all average brightness of the entire picture area. Therefore, if we choose a scene which has no really deep shadows, the film may be required to record a brightness range of only 10:1 instead of the brightness range of 32:1

originally utilized as a part of the American Standard.

This can be accomplished either by selecting the scene type or by using reflectors or fill-in flash to illuminate the shadow areas and thus compress the brightness range of the scene. This fill-in may well give an increase of less than $1\frac{1}{3}$ stop in exposure meter reading, but the increase in illumination affecting the deepest shadow may be $1\frac{2}{3}$ stop. This latter is the significant increase for exposure index purpose.

This increase in effective exposure index, being dependent on illumination distribution in the scene, applies for both reflection and incident light meters. In the American Standard photo-





Comparison between exposures made of high and low brightness range subjects with effective exposure index chosen for a low brightness range subject (2000) at (A) normal development and (B) extended development. Losses in quality are evident in the high brightness range scene for both developments and for the low brightness range scene for normal development.

Exposures made of high and low brightness range subjects at exposure levels so low that normal rendition is impossible, (5,000) extended development only. Losses in shadow detail make a poster effect all that can be obtained from these exposures.

graphic computer the short brightness scale scene is recognized in the distant and semi-distant category where a 1 stop decrease in exposure is allowed.

Let us now fit this short brightness scale scene into the sensitometric picture. Previously we have taken the speed point at 0.3 of the gradient determined for the 1:32 brightness range. If the gradient is now redetermined for a 10:1 range the speed point will move some 1/3 stop to the left or higher speed. A somewhat higher contrast printing material will be required to give proper gradient reproduction to this low contrast subject and this allows similar print contrast at the new speed point where the gradient is still 0.3 of that of the

entire region. Figure 4 shows the fractional gradient criterion as applied to the 10:1 range. The curve is B from Figure 3 which gave the maximum speed obtainable from time increases with a normal developer. Point C is the speed point determined from a log exposure range of 1.5 while point C' is determined as shown on the plot from a log exposure range of 1.0. The distance between the two approximates 1/3 stop. Distance between the scene luminances measured by an exposure meter approximates an additional 1 2/3 stops. These gave a further 2 stop increase for an effective exposure index of 2,000.

We have now by proper choice of

processing conditions and subject material been able to expose our material at a ten fold increase in exposure index over that prescribed in the American Standard without either abandoning the 0.3 criterion or producing prints of less than excellent quality for these conditions.

While this can be considered as the practical limit for increasing the effective exposure index and still obtain excellent prints, further increases are possible with only minor losses. In Figure 4 we found the fractional gradient point for the 10:1 exposure scale with maximum development. When this subject is printed however, it can and normally will be made to cover the full range available on the printing paper. Figure 5 shows the effect of printing the 32:1 and the 10:1 exposure scales on printing materials whose gradient has been chosen to give an equal print density range. The ratio of gradients necessary to accomplish this is nearly 1:2. We then replace the straight fractional gradient criterion in the previous discussion with the criterion that the minimum gradient in the full scale print from a short scale subject be the same as in a full scale print from a long scale subject, the fractional gradient translated into the print. This print gradient criterion moves the speed point 2/3 stops further and allows an effective exposure index of 3200 for our 200 Exposure Index

INCREASES IN EFFECTIVE EXPOSURE INDEXES FOR A FILM OF EXPOSURE INDEX 200

	Effective Exposure Index	Increase Stops	Times	Total Increase Stops	Times
Exposure Index	200				
Remove Safety Factor	500	1 1/3	2.5X	1 1/3	2.5X
Use Extended Development	640	1/3	1.2X	1 2/3	3.2X
Decrease Scene Brightness Range	2000	1 2/3	3.2X	3 1/3	10X
Exaggerated Contrast for Short Range Scene	3200	2/3	1.6X	4	16X

material with no more than a moderate distortion in tone reproduction.

Still further increases can be attained only if increasingly short subject brightness scales are considered or if exposure meters are used under conditions where a large part of the acceptance angle is occupied by shadow area not wanted in the final print. An example would be a picture of a relatively small illuminated area such as an outdoor fight show from a distant seat or a poster type subject where the bright center of interest contrasts against a black un-

differentiated ground, or a picture where, for artistic considerations, shadow detail of any kind was not wanted. These latter conditions are certainly not normal fare and the phenomenal effective indexes involved, 5,000 to 10,000, cannot be considered valid for any normal or near normal picture taking situation.

¹Jones L. A.
"The evaluation of Negative Film Speeds in Terms of Print Quality"
J. Franklin Inst. 227, 297-354, 497-544 (1939)

²Jones L. A. and Condit H. R.
"Sunlight and Skylight as Determinants of Photographic Exposure"
J. Opt. Soc. Amer. 38 127-178 (1948)
39 94-135 (1949)

³Jones L. A. and Nelson C. N.
"Effective Camera Speeds of Photographic Negative Materials"
Jour. Phot. Soc. Am. 2

⁴Soren A. L.
"The Effect of Camera Exposure on the Quality of Motion Pictures"
Jour. SMPTE 62 24-44 (1954)

⁵Miller H. A., Henn R. W. and Crabtree J. I.
"Methods of Increasing Film Speed"
J. Phot. Soc. Amer. 12 586-610 (1946)

⁶Hariharan P.
"An Evaluation of Film Speeds Obtained With Kodak SD19A Developer"
J. Opt. Soc. Amer. 45 60 (1955)

Camera Stand For Close-Ups

This is a camera stand that was rigged up for close-up work in nature photography. This one is made of $\frac{3}{4}$ -inch galvanized pipe and is steady enough to support a 4x5 press camera. The difficult thing was to find a suitable spike to drive into the ground. My hardware man finally found one on a lawn sprinkler. It is made by L. R. Nelson Mfg. Co., Inc., of Peoria, Illinois. For lighter cameras different size parts can be used.

Referring to the numbers in the picture, we need these parts:

1. $\frac{3}{4}$ " galvanized pipes 18" long
2. $\frac{3}{4}$ " pipe 13" long
3. $\frac{3}{4}$ " floor flange
4. $\frac{3}{4}$ " crosses. Remove threads one way, either with a file or lathe so they will move freely on pipes No. 1.
5. Spike from lawn sprinkler.
6. Plugs drilled with a No. 7 drill and threaded $\frac{1}{4}$ -20.
7. Flat headed thumb screws $\frac{1}{4}$ -20.
8. Tripod screw $\frac{1}{4}$ -20 2" long. See footnote.
9. 2 $\frac{1}{2}$ " metal washer. See footnote.
10. Small set screw. See footnote.

Small set screw 10 is to prevent pipe 2 from turning under weight of camera.

Metal washer 9 is brazed onto pipe 2. It could be attached otherwise, with metal screws or rivets.

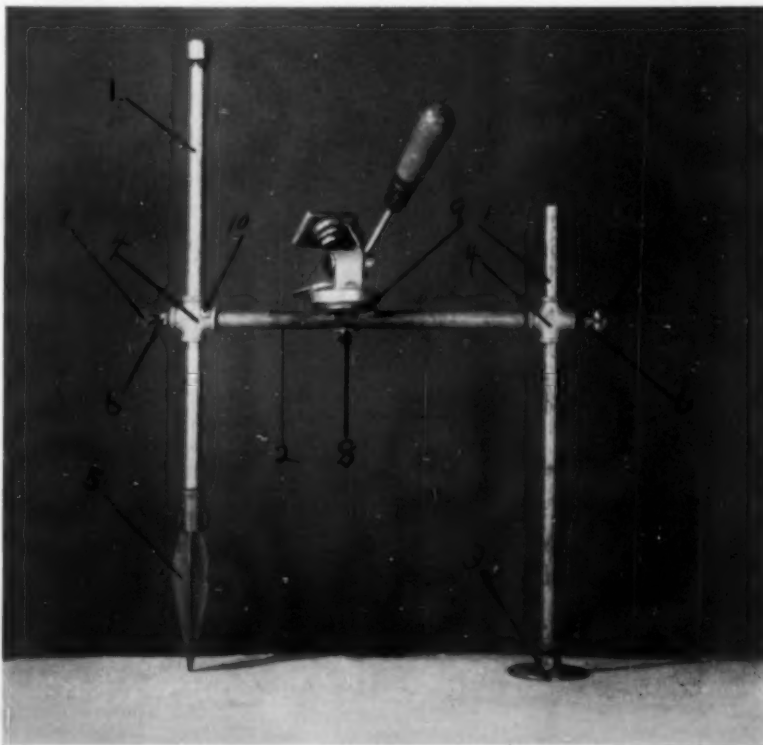
A hole for the tripod screw is drilled through pipe 2 in center of the metal washer with a No. 7 drill. Next, ream the upper hole with a $\frac{1}{4}$ " drill so tripod screw will work freely in it. Thread the bottom smaller hole to take the $\frac{1}{4}$ -20 tripod screw. You can make a tripod

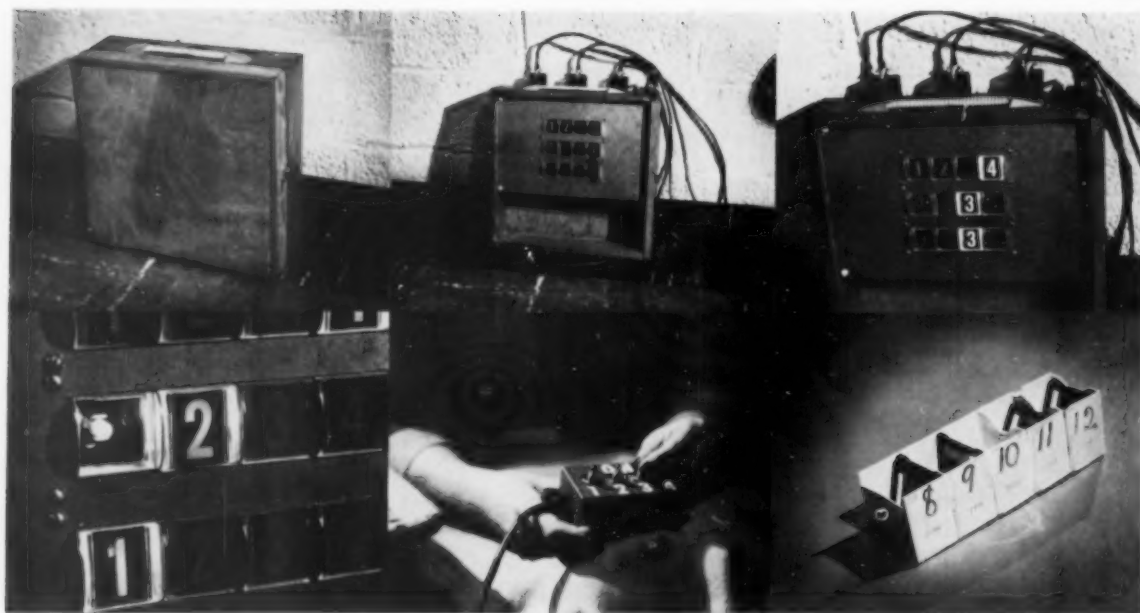
screw by filing off the threads after the first half inch that screws into the camera. By having the lower hole threaded the tripod screw will not drop out when not in use. It is well to glue some rug antiskid material onto the metal washer to prevent movement of camera or tilting tripod head.

If you want to use this on a hard surface, remove spike 5 and screw on another floor flange attached to a suit-

able block of wood. I use a piece of light pine 2 x 6 some 12 inches long. It only takes a minute to make the change.

The cap on the top of the pipe is to prevent damage to the pipe when using an ax or hammer to drive spike into hard ground. It only takes a minute to loosen screws 7 and slip the long pipes out and make a compact bundle for carrying in the car. —M. G. Smith





Scoring Box For Photographic Contests

By Carl Pancoast

There are many ways for indicating the judges votes while scoring prints and slides during photographic contests. One of the problems in the scoring method is to avoid influencing the remaining judges by the early scoring or vote of one or more of the judges. Simple hand signals while they may not be observed directly by the other judges are usually sensed and may cause them to revise their own opinion. Scoring boxes in which an individual's score appears before that of the others obviously will consciously or unconsciously affect the remaining judges.

The following scoring box obviates many of these problems, because the score of any of the judges is not visible until after the last judge has made his selection. When the last judge casts his vote or score, the lights on the panel board are all illuminated to indicate the total scores. By proper arrangement of the cords, it is usually difficult for the audience or the judges to become aware of whose score is indicated until late in the scoring process. The Binghamton Camera Club has made use of this scoring box for some years now and it

has proven itself in impartial judgments. Figure 1 is a photograph of the box with the lid on, ready to be carried to the scene of the contest. The voting switches, with their attached cables, have been removed and are stored away in a suitable compartment, which is shown in Figure 2.

Figure 2 shows the box with the cover removed and the cables to the voting switches plugged in. The numerical windows over the voting lights are made of translucent material with opaque numerical cutouts placed over them. These cutouts are not really cut out, but made by photographing calendar numerals with a high contrast film such as Reproth or Kodalith. The photographic negatives are then mounted over the lights.

Figure 3 gives an idea of how the board would appear after three judges have made their choice of numerical ratings between "1" and "4." Figure 4 shows a close-up of one of the voting lights or numerical cells on our voting machine. These are not described specifically, because the exact style of construction will depend upon the kind of light available. These particular ones

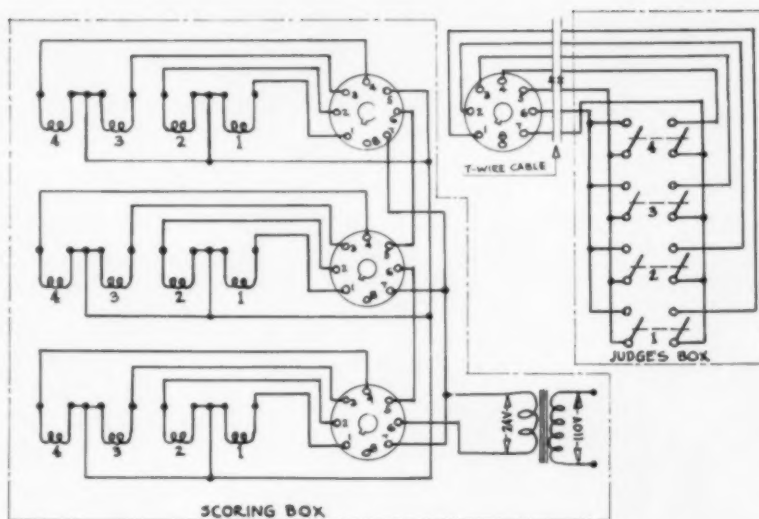
were square in format, and utilized a special 24-volt lamp. Almost any type of pilot lamp will do, as long as the area of the face is large enough to be visible to the score keepers and the audience. The actual numerals on our box were about 1 inch high. It might be possible to fabricate the light cells to almost any size, because if the numerals are backed up with a ground glass or opal glass material, the light will cover the area adequately. Too large a size should be avoided, however, because this would increase the bulk of the instrument and reduce its portability. Figure 5 shows one of the switch boxes which is held in the judges lap, and by means of which he can select the lamp he wishes to turn on underneath the scoring numeral. The numbers on the switches correspond to the numbers that will appear over the lamps, as shown in Figure 2.

Figure 6 is the wiring diagram, which is the important feature of the voting box. It does not make use of any relays or other complicated electronic parts, and depends simply on series parallel circuitry. The judges box contains four

double - pole, single - throw, switches which in turn are connected to the plug that fits into the box. By means of the plug the switches are connected to the proper light circuits. Since one side of the double pole switches are connected in series to one side of the power source, none of the lights will turn on until all three of these switches have been closed. The other side of the double pole switches determine the lamp to be connected into the circuit. The diagram indicates a 24-volt secondary on the power supply, but the voltage used will depend on the type of lamps selected in making up the box. It can be seen that the voting boxes and voting cables are operated only at low voltage, and the house current is safely isolated from it by means of the power supply transformer.

In our voting on slides, we make use of a special compartmented box fabricated by cementing together five ordinary plastic slide return boxes. These are marked with numbers which will correspond to the total score given to the slides. In our particular case slides receiving total scores lower than eight are not even considered, while those receiving scores eight or above may be eligible for further consideration before a final choice is made.

The bill of materials covers the particular box described above. The list should be modified to include those items that are available to and suitable for the style of construction chosen.



PARTS LIST

- 1-P6469 Stancor 25-volt Transformer (If it is decided to use a 6.3 volt series of pilot light, a P6124 Stancor 6.3-volt Transformer should be obtained.)
 - 3-CU-2116 Bud Aluminum Boxes
 - 3-S-3088B 8 Prong Cinch-Jones female connector
 - 3-P-3088, CCT 8 Prong Cinch-Jones plugs male
 - 12-Double Pole Single Throw Toggle switches
 - 3-25 ft. lengths No. 8488 Belden 8-conductor cable
 - 12-Telephone type 24-volt pilot lamps (or standard bayonet base pilot lights if 6.3 volts are used-No. 47 pilot light) and suitable sockets for bulbs used.
- The materials for the outer case will depend on the design chosen in making this case.

Better Contact Sheets By Numbering Both Sides of Print Frame

Many photographers using roll film find it a paper-saving practice to make contact prints in sheets for close examination under a magnifying glass. And of these many, most find that on a roll, of say twelve shots, there are a few negatives a bit under-exposed in comparison to the balance. The problem becomes how to print twelve negatives, and have the results something near the same density.

One picture shows the back of the print frame open. Around the edge is masking tape showing the "number" of

the negative . . . #6 and #7 are not marked, but they would naturally fall between #5 and #8. Upon placing the negatives in the frame and looking at them against a light, it is quite easy to determine which *numbers* are on the thin side and need to be held back in printing.

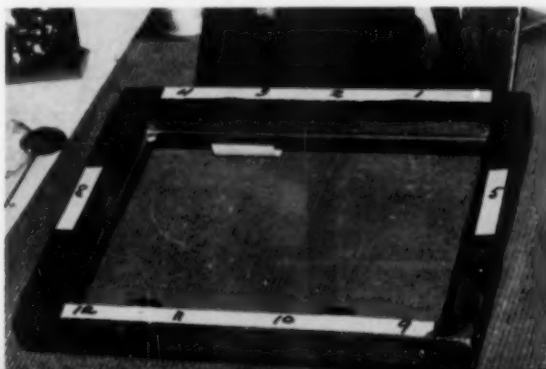
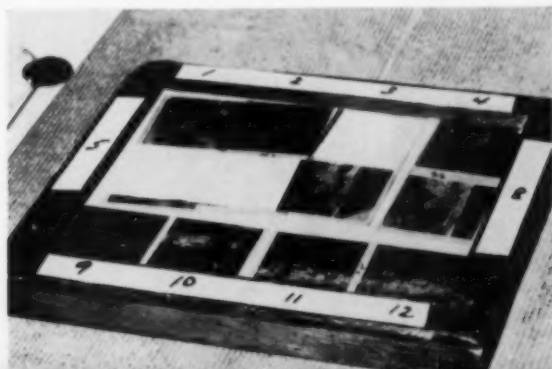
It is rather confusing to remember which negatives are to receive less exposure, *after* the print frame has been turned over. This is because many workers fail to turn it in the same direction each time. But it is *easy* to remem-

ber a "number."

Duplicate numbers "outside" solve your "memory problem". For instance, when you looked through the back of the frame you noted negatives #3, #5, #6 were on the thin side, needing about half the exposure of the balance. Cover the thin negatives with 2x2 pieces of cardboard and make half the total exposure . . . uncover them and finish the exposure.

It takes a little practice, but better contact sheets are worth it.

-F. E. Westlake, APSA, M. Photog.





High Key Still-Life Photography

By Dr. Boyd E. Stark

Because high key pictures will be photographed in the upper half of a "grey scale" region, a great deal of light is normally required in making the negatives.

We employ a film having an ASA Exposure Index of approximately 50, and intend usually to overexpose by about 15%. Our exposure and lighting is adjusted so that we may stop the lens aperture down to $f/22$. The negatives are developed to a normal gradation.

When making the prints a double solution such as that suggested by Harry Shigheta is recommended. The first developer consists of Dektol diluted 1:3 or 1:4. We develop in this developer until the image just comes up, approximately 15 seconds. Then the print is transferred to a soft developer consisting of the following:

Metol	$\frac{1}{2}$ ounce
Sodium Sulphite	8 ounces
Sodium Carbonate	8 ounces
Potassium Bromide	15 grains
Add water to make one gallon of stock solution	

For use dilute either 1:1 or 1:2

The prints are left in this developer for about one minute, no longer.



SLOTS TO RECEIVE GLASS COVERED WITH TRACING PAPER.

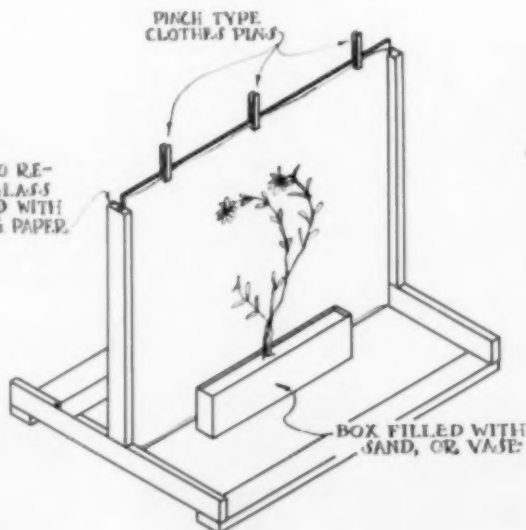


PHOTO FLOOD
[TWO IN FRONT
TWO IN BACK,
OR AS REQUIRED]

The materials required are a 16 x 20 glass plate, a sheet of tracing paper of approximately the same size, about 3

or 4 wooden snap type clothes pins, and 4 No. 1 or No. 2 photo floods in reflectors.

Aids To Close-up Photography

By O. F. METZ

Most of us who make color slides like occasionally to record our choicest garden flowers. We prefer to do it by sunlight and to take them as they grow, but we soon encounter difficulties. The wind sways the bushes when we want to use small stops and long exposures for depth of field, particularly on close-ups. We are troubled with confused backgrounds, cloudy weather may interfere, etc. So we try cutting the flowers and posing them indoors before a window. We eliminate the wind but find other difficulties. So we finally decide to use tungsten film, probably in the evening when we have the most time. We can cut the flowers in the morning when they are best and put them in the refrigerator until we are ready.

You will find the need for some device to hold flowers and other specimens to be photographed so they can be held in any position desired and with easy adjustments enabling quick changes to find best poses. Such a device is particularly needed for extreme close-ups when using lens tubes or long bellows extensions. The making of such a device is the reason for this article.

Fig. 1 shows a simplified version of several attempts at developing a device to hold specimens to be photographed and have the adjustments quickly and easily made. For convenience in describing it the name of Adjust-All will be given it.

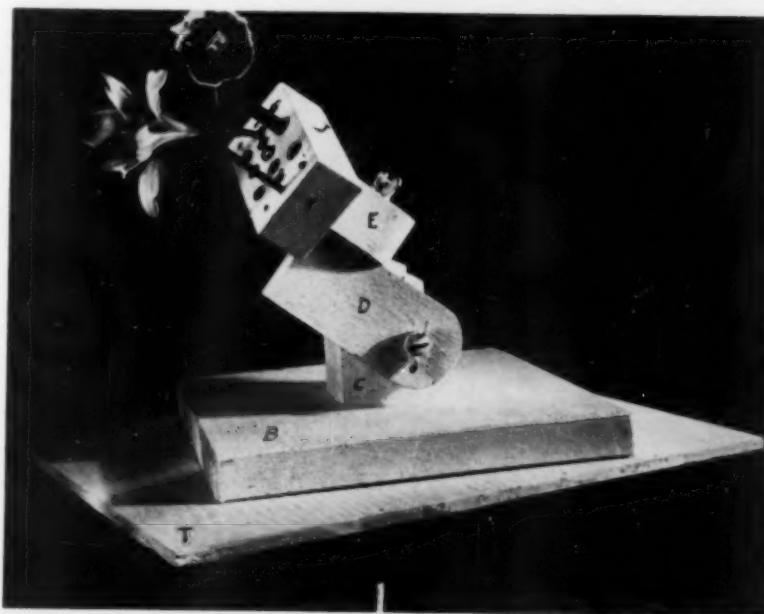
2" round head wood screws can be used to clamp all three movable elements and the turn table F. To put in screws, bore clearance holes in the movable parts and holes in the stationary parts about equal to the diameter of the bottom of the screw threads. Thumb screws with washers for "C" and "D" will permit clamping more firmly and conveniently. If none are available, $\frac{1}{4}$ " 20 threads per inch (same size as your tripod screw) by 2" long with round heads may be used, and screwed into wing nuts tightly, filed so the screw heads would go all the way down. Any garage will drill and tap the threads for you.

For posing flowers, holes of several sizes were bored into the turntable stage F to hold tubes in which flower stems can be inserted. If the tubes are too large, cotton tufts can be packed in with a tooth pick. Tubes can be long

enough to hold the specimens well above the stage where the lights will reach them and without the stage appearing in the picture. If the stage be painted a dull white (water-mixed wall paints are good) the stage will be more easily visible in your ground glass. The tubes can be of glass or metal. Small copper air conditioning tubing is convenient as it can be bent and pinched flat with pliers. Paint the tubes black so as to be at least conspicuous as sometimes with short stemmed flowers, the tubes may have to show in the picture. Bent tubes are required to show the faces of flowers without the stage showing.

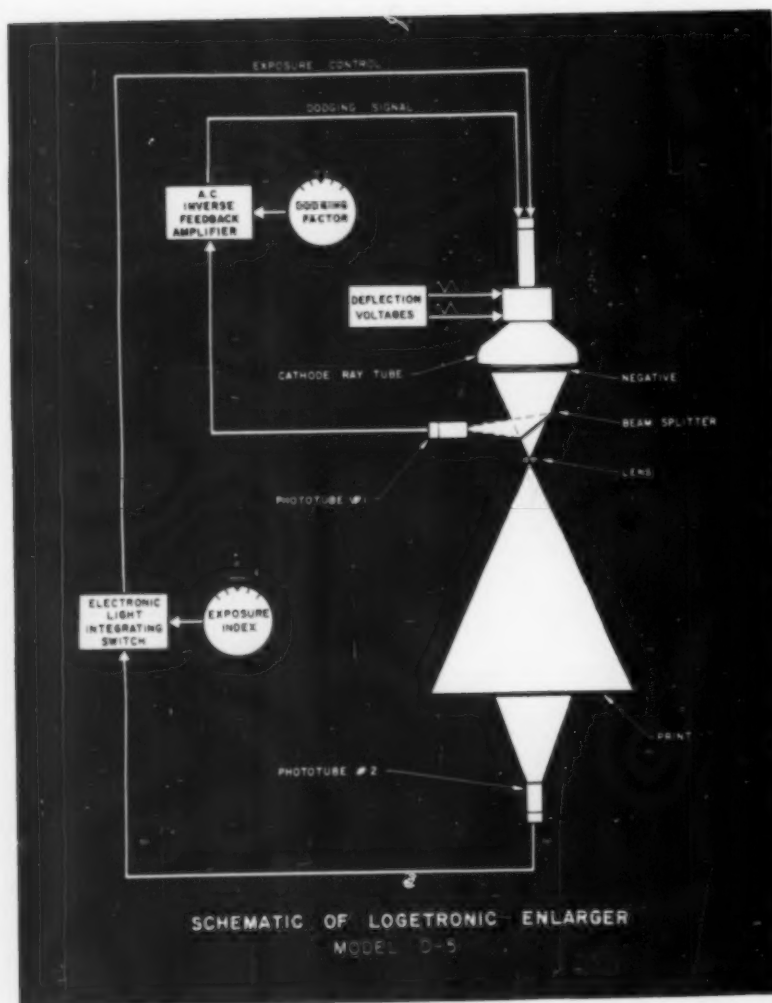
Your ingenuity will be taxed to hold some specimens but when held the Adjust-All will put it in any position desired and hold it firmly there and while there the stage can be rotated to show any facet to the camera. If you construct such a device it is believed that the saving of time and vexation in the posing of specimens, will encourage you to do much more close-up shooting.

At right, the stand with an auxiliary stand for backlight and gobo for shading the light.



Exact dimensions are not important but 1x2 stock will do for most of the parts. The settable "knee action" permits effective placement of the specimen. See text for details.

Automation In Photography Via Electronics



Functional Diagram Of The Enlarger: Exposing light source is a scanning beam from a cathode-ray tube continuously modulated in intensity as it scans the negative by Phototube No. 1 which automatically "holds back" shadow areas of the print and at the same time "burns in" highlight areas. Phototube No. 2 integrates light passing through the print, to produce successive matched prints automatically from a wide range of negatives.

LogEtronic, Inc. of Alexandria, Virginia has announced a new enlarger which incorporates within its design the LogEtronic principle of combining electronics and photography to bring dramatic new quality to photographic print reproduction. The D-5 brings to projection printing automatic dodging and exposure control through electronics.

This new enlarger automatically produces matched prints of superior detail and brilliance from a wide variety of negatives at tremendous savings in

time, materials and required print or plate retouching.

The light source is a cathode ray tube which produces a high actinic "cold" scanning light beam which completely scans the negative once a second.

Automatic dodging is accomplished through an electronic feedback circuit which continuously varies the intensity of the light beams to compensate for varying negative densities. The scanning beam brightens to "burn in" highlights and dims to preserve shadow de-



Lower picture is straight print from negative of extreme contrast. The upper one shows the effect of the automatic dodging of the LogEtronic enlarger to hold back the shadow areas and print in the highlights. Schematic at left explains how this is achieved. Variations are possible.

tail. The amount of automatic dodging can be varied by the operator as desired. The end results are prints of heretofore unobtainable quality in detail and brilliance.

Exposure is controlled automatically by an electronic light integrator to produce matched prints from a wide range of negatives.

The D-5 enlarger can handle negatives from 35mm up to 4" x 5" and produce prints up to 16" x 20". Magnification is continuously variable within the limits of the lens selected. The projection head is motor driven and fine focus adjustment controlled manually. Power: 110 volts, 50/60 cycle A. C. single phase, 5 amperes. The enlarger mounted on 22" legs is 79" high, 24" wide and 38" deep. Legs are removable for table installation. Detailed information on the LogEtronic D-5 enlarger is available on request from LogEtronic, Inc., 500 East Monroe Avenue, Alexandria, Virginia.

Don't forget the special TD convention feature—HERE'S HOW . . .! You'll see how, hear how, learn how to do it yourself. And the Quiz Show . . . Stump The Experts for \$\$\$.

Technique Pointers

BY MAURICE H. LOUIS, FPSA

Some More Thoughts On Spotting

By D. Ward Pease, FPSA, SPSE.

I have just finished reading "Print Spotting is Important" by Maurice H. Louis, FPSA, in the June, 1958, PSA Journal. (Page 45, "Technique Pointers.") With nearly all that he has to say I most heartily agree and would like to add my endorsement. On some points I think that I may have a little something to add, enough perhaps to justify writing this. On a few points, my experience differs from what he reports, and I would also like to throw in my thoughts in those directions for whatever they are worth.

Speaking of the importance of good spotting of salon entries, I can say from my experience of many years of salon judging that plenty of prints do get thrown out because the lack of proper spotting is only too often apparent without the judges having to ask for a closer look. This is especially true of off-color spotting, on which more later.

If any members of Portfolio 13, of which I am commentator, are reading this, they are probably laughing out loud by now as they know what I mean by emphasis on good spotting. One member of that portfolio who has built up a nice salon record is now backing me up in the notebook by telling the rest what good spotting means on a salon print.

Now for specific cases—let's start with the etching out of black spots. I agree that there is a skill requirement that takes a bit of practice. I do think, however, that much of the trouble comes in learning how to sharpen an etching knife to a really sharp edge. This can be gotten around by doing the etching with the sharp corner of a razor blade. That soon dulls, so you just break off another $\frac{1}{8}$ inch or so and start over. (I suggest chewing up the broken off pieces so that the baby will not get at them!)

The other objection to etching is the break in the surface sheen of the print. Part of the water color spotting kit I will say more about later is an eye dropper bottle full of a mixture of water and ordinary mucilage. Some of this applied clear to the spot with a spotting brush will repair the damage and restore the

original sheen right up to glossy. It may take several applications, depending upon the depth of the etching and the height of the sheen of the surface. I suggest the use of this touching up even if the print is to be varnished as it prevents the varnish from soaking into the spot and leaving a dull area.

I have found that the use of Clorox for dark spot removal is more like etching than like a ferricyanide type of bleach. It acts by the actual removal of the emulsion, gelatin, silver and all. This fact is recognized and made use of in graphic arts photographic work. If Clorox is used, I expect that the dilute mucilage method of repairing the surface would work, although I have not tried it. I did try Clorox at one time, but soon returned to etching.

While I still use etching, usually followed by the mucilage resurfacing for a small or quick job, for the big pictorial prints I have found a much better way. This is the thiocarbamide-iodine method Mr. Louis mentions, but there must be some difference somewhere as will develop later. I got it from Art Oehl, APSA, who got it from Angel de Moya, Hon. PSA, FPSA, who got it from—I don't know who, but it has been going around for some time. Here are the solutions and the method of use:

- | | |
|----------------------------------|---------|
| (A) Iodine crystals . . . 20 gr. | 4.35 g. |
| Ethyl alcohol . . . 1 oz. | 100 cc. |
| (B) Thiocarbamide . . . 40 gr. | 8.70 g. |
| Water 1 oz. | 100 cc. |

For use take 2 drops of (A), 2 drops of (B) and 4 drops of alcohol.

Use small brush or fine pointed toothpick and touch it up in blotter to take up excess solution before applying to print. Wipe print with swab soaked in alcohol, repeating as many times as necessary until spot is reduced to proper tone. Swab print well with alcohol after reducing has been finished.

I have been using this method for five years or more. In that time I have never refixed or rewashed a print, and not one of those prints has shown any change in the spotted areas or elsewhere due to any lack of refixing or rewashing. Art tells me that if he goes too far in

black spot removal and tries to bring the color back with Spotone, he is in trouble. I wouldn't know, I never used Spotone. Water color gives no trouble in that respect. I suspect that the liberal swabbing with a wad of cotton soaked with the alcohol is what takes care of the situation.

This brings us around to the white spots. I agree on the impermanence of pencil spotting—it rubs off. There were methods of getting the lead to sink into the surface, but they will not come up to other methods in use today. Even varnishing or waxing does not help, that operation rubs the pencil off. I have been told that the new "Liquid Lead" type of ball point pencil will do a job of spotting which in a few days soaks in and becomes permanent. I have not tried it yet as it seems to have no advantage over another method I came upon recently that I will tell about later.

From here on Mr. Louis and I part company. My experience has been that water color spotting is permanent. I find that it has other distinct advantages and have used it exclusively on pictorial prints for many years. Spotone I will admit I have never used—for the simple reason that I have seen far too many examples of its lack of permanence.

Now about water color—I learned my spotting technique from "Pops" Jordan's book and the credit for the water color methods that I have found so satisfactory must go to him. The oldest prints that I spotted that way are getting on up toward voting age, and not one of them has shown the slightest change in the color of the spotting! I bought three tubes of Winsor-Newton colors: ivory black, sepia and Prussian blue. With these I have been able to match warm or blue gold tones. Incidentally, I have not yet finished the three original tubes in spite of spotting enough prints to get me a four star and well on toward a five star pictorial rating.

Part of Jordan's technique was the use of water for the colors with enough mucilage in it to result in a spot which matched perfectly the sheen of the print. Sugar and shellac have been suggested for the same purpose. Ansel Adams in "The Print" tells us about the damage done to prints spotted with sugar in the solution when ants got at the prints. Admittedly, the matching of the sheen of a glossy print with the mucilage is not quite perfect. I have found another method of spotting untuned glossy prints which takes care of this, and more on that later. Incidentally, one of the nice things about water color spotting is the lack of trouble with spotting that has gone so far that some must be removed. This is done either immediately or at any later time with a bit of dampened cotton, or while spotting, with the finger tip which has been

touched to the tongue. Varnishing with a linseed oil-turps-benzol-copal varnish type of varnish does not touch water color spotting. I find that in using clear Simoniz wax that it is necessary to let the wax emulsion sink well into the applying cloth before applying to the print. Otherwise the spotting may rub off.

I said before that I had never used Spotone. I certainly gave it serious consideration because of the nice things that I had heard about the ease with which it can be used. Before I got around to trying it, I had seen too many prints spoiled by the stuff. Not only in Portfolio 13, but also in Star 1 and SLS portfolios with some of the best pictorial photographers in the country, and at plenty of salon judgments, have I seen this happen. The trouble seems to be that while the color match is perfect at the time the spotting is done, some time later the black turns into a blue-black that shows quite clearly. Certainly this does not happen all of the time or Spotone would not be on the market today. What the circumstances are which cause this change I do not know, and I do not want to find out the hard way. I have heard a comment to the effect that it is most likely to occur if large areas are covered, but then that is where any change would be most conspicuous.

Why do some colors change, others last? I think that it is mostly because the water colors use pigments, the materials artists have been using in their paints for centuries and have found to be permanent. Dyes as used in spotting solutions are another matter, some are permanent, some fugitive. I understand that a black dye, or something anywhere near black has always been a chemist's headache. My friend Howard Webster, SPSE, tells me that to the best of his knowledge, based on assurances from his suppliers, the Webster colors should last as long as the print. I wouldn't know, I don't use his colors either.

Within the past year, as a result of some cross-talk between Ollie Romig and John Hogan in one of the portfolio notebooks I have been trying a black spotting medium which I have every reason to believe is reasonably permanent. This material is Higgins Eternal Black Fountain Pen Ink. (Not the waterproof black India ink). It happens that it is the ink that I have been using in my pen for many years, and the earliest notation are as black as the latest. I have been told that this is a carbon black pigment ink, which accounts for its blackness and permanence. Unfortunately it has an additive in the form of a dye toner which does impose a limitation, too.

The technique of its use is extremely simple. I use a small metal palette with six small bowls. In three of these I put

four drops of plain water. No mucilage or other modifier is necessary as the color soaks right into the print surface. I dip a No. 2 brush into the bottle, work it around in the first bowl until the color is evenly distributed, transfer a brush full of this to the second bowl and repeat the operation. Doing the same for the third bowl gives three strengths of color which I have found ample except for spots of clear white in a completely black surround. For this I have let some of the ink dry out in a fourth bowl, then the moist tip of the brush will pick up enough of this solid color. The brush is used on the print after having been wiped nearly dry on the newspaper that I use to cover the top of the card table on which the work is done.

As I said, the color soaks right into the surface of the print—in a matter of a few seconds. It does not change the sheen even on a glossy or Medalist J type of surface. Yet, if you apply too much, a bit of damp cotton or the moistened tip of the finger will pick it right off again. The work goes along rapidly and so far as I can see, the skill requirements are at a minimum. My present feeling is that for the ordinary run of spotknocking on untuned prints, this method can't be beat. The stuff costs all of \$0.15 a 2½ oz. bottle.

I did mention a limitation as a result of the dye toner additive. That dye toner is probably in there because the ink would be too "rusty" looking or on the warm black side for fountain pen use. Wouldn't it be great if we could get it without the dye for use with warm toned prints? Anybody know anybody in the Higgins company? As it is, if the ink is used to cover anything larger than a small spot, by light reflected at a certain angle, a golden or bronzelike color can be seen. This might interfere with its use on pictorial prints which, as Mr. Louis points out, will be examined closely from all angles. On glossies for reproduction, no harm would result as the process camera would never find that defect. It may be that for some people this limitation would be of the same order of seriousness as the trouble with Spotone. I find that for the ordinary run of prints in 4x5, 5x7 or 8x10 size that are always being made up for friends, or for reproduction use, this ink spotting is perfectly ideal.

(Since this article so nicely supplement's Mr. Louis' June TP we inserted it in this issue. Mr. Louis will be back in the December PS&T with a book list of great interest. In fact, it makes a nice Christmas list, for your wife, that is!)

TECHNIQUES INFORMATION COMMITTEE

Questions—Answers—Information—Interpretation

Questions and Answers

QUESTION: I recently purchased some infrared film and attempted to take outdoor pictures at night; the results were very disappointing. I have read that infrared film can be used for taking pictures in the dark. What did I do wrong?

ANSWER: Infrared is not intended for use outdoors at night since it is not likely to have any infrared radiation present to illuminate the scene. It is true, however, that infrared film can be used to take pictures in the dark if a source of infrared radiation is available. For example, flash bulbs can be used if coated with an infrared filter material, which will exclude most of the visible radiation allowing only the infrared to pass through. Sunlight contains considerable infrared so that your film can be used for taking very unusual pictures in daylight. However, it is necessary in your case to use a red or yellow filter over the lens to exclude visible light.

QUESTION: I am interested in bird photography and have been using a telephoto lens for this purpose, however, my pictures are unsatisfactory. Not only do they lack sharpness and also the color balance is off since most of these pictures are taken early in the morning or late in the afternoon. What is the best way to take bird pictures?

ANSWER: There are two approaches to this problem. Generally speaking, the best quality bird pictures are taken with the camera position from 20 to 30 inches from the subject. This of course can only be done if you are using a feeder or some other form of bait. The procedure is to set-up the camera on a tripod using the normal lens which in the case of your 35mm camera would be a 50mm lens. If you are photographing small birds and wish to fill the frame, you will have to use a 1+ Portrait lens in order to get as close as 20 inches. The camera is, of course, tripped either with an extra long cable

For answers to your techniques problems, consult TD's Photographic Information, John Kane, listed in every issue on the last page under Techniques Division.

release or it is done electrically or in some cases simply by using a string on the shutter release. This method has the advantage that flash can be used on the camera. Using flash on the camera not only minimizes exposure problems but will also eliminate the problem of poor color balance early and late in the day. The other approach to the problem is to use a telephoto lens and work with the camera about 10 to 12 feet from the subject. In order to fill the frame, you would need a telephoto with a focal length of about 300mm. Telephotos of this size are quite difficult to handle because of the difficulty in obtaining critical focus and also the problem of overcoming vibrations. In addition, the perspective may not be ideal.

QUESTION: I am using a 13-inch long focus lens for photographing very distant objects. I have considerable difficulty, however, telling when the lens is in sharp focus. Do you have any suggestions?

ANSWER: The problem of focusing a long focus lens is due to many factors. One of these is the very flat image which is due to atmospheric haze. Another factor is the fact that foliage and other detail on which you might try to focus is so small at far distances that your lens and/or ground glass may not resolve it. Some improvement can be made by using the finest ground glass available and treating a small portion of it with a drop of clear oil or vaseline. An even more satisfactory support can be made by cementing a microscope glass to the ground glass with Canada Balsam. The use of a yellow filter might increase the apparent contrast of the image and also help you to focus. Another approach to your problem since you are always working at infinity is, to set-up a target at least 500 feet away and focus on this. The lens can then be locked in position. This can best be done at night using brightly lit windows in a distant building as your target. Further improvement might be made by using a coated lens, if you are not already doing so.

QUESTION: I have noticed that a film or scum has formed on the inside of the glass in which my color slides are mounted. Is this what people mean when they refer to "bloom" of the glass?

ANSWER: This is probably not bloom from the glass but rather substances from the emulsion and the film base which in a sense have been discharged from the film by the heat of the projection lamp. Not too much is known about this but there is some evidence that moisture attributes to this effect.

It is helpful, therefore, to thoroughly dry your films and mounting materials before mounting, by storing in a low humidity atmosphere. Some persons even go to the extent of using one half of the mask to reduce the amount of moisture that is bound in the slide. The formation of this film or scum can be retarded by reducing the heat in your projector by using a smaller bulb if possible. At any rate, since this film or scum robs your slides of their original brilliance, it is wise to occasionally dismount the slide, and remount the slide using new glass if necessary.

In the April, 1957 Journal, Nelson Murphy had an article on cleaning new glass to remove the bloom caused by annealing the glass in oil-fired lehrs (annealing ovens). There is no way of telling how the glass was annealed unless the scum forms. However, it is safe to follow his instructions for any glass, clean or dirty. If any bloom is present it will trap moisture and dust and make slides appear dimmer as time goes by.

Book Reviews

There seem to be almost as many new books as there are new cameras, some are for specialized needs, some for broad yet detailed coverage.

One of the recent books of interest is a British product, **The Focal Encyclopedia**, MacMillan, N. Y. 1300 pp, \$20. Edited by a board of Focal Press, Ltd., London, several hundred authors and consultants have created a book with most of the answers.

Frankly British in practice and outlook, authors from many countries have been used where research, development or practice is dominant in the other country. Both photographs and line drawings are used for illustration and the latter are of that excellent Focal Press type which provides maximum clarity. Subjects covered range from Aberrations to Zoom Lens and degree of coverage from simple definition to most exhaustive treatment.

Another MacMillan book is the **Measurement of Colour**, by W. D. Wright, 263 pp, \$10.75. This is a serious work by one who is an authority on his subject. It covers the measurement of color by the trichromatic system. Photography is only one of the applications studied. Various measuring instruments are analyzed and explained. An excellent textbook, it is useful also as a reference book for the color technician.

We've always found the Photo-Lab Index a handy item around the darkroom but it is a little bulky to tote on a field trip. So now we have it in portable form, as the **Pocket Photo-Data Book**, 136 pp, Morgan & Morgan, Inc., N. Y., plus extra pages of TGT charts and model release forms, all in a loose-leaf binder at \$3.95. Naturally a pocket book of this size cannot contain the wealth of data of the larger book, but it does have the essential information on film, filters, flash, negative and paper developers and of course, color film, for he who travels and shoots. It is up to date

in information and will be supplemented by extra pages from time to time.

One of the techniques which has appeal for a great many people is hand coloring of prints. **Photo-Oil Coloring for Fun or Profit** by Lucile Robertson Marshall, Larum Pub. Co., Washington, D. C., 152 pp, \$3.95, has gone into its ninth printing and is the eighth edition. New material has been added on the use of photo-oil pencils for small prints and detailing and on the use of sprays to prepare and preserve prints. The chapter on Color Harmony can be useful to the color photographer in choosing colors for a scene, or in selecting the proper tints for slide retouching.

One of the finest books we have seen in a long while is **Linhof Practice**, published by the same firm which produces Grossbild Technique, and distributed in the U. S. A. by Kling Photo Supply Corp. through photo dealers. You might think the book is all about Linhof press and view cameras. It is, yet when you read it, you'll find it is more a view camera textbook. The various Linhof cameras, old and new are reviewed, the modern ones in some detail, but scattered through even these pages are superb photos in color and b&w. The core of the book is how to use a view camera, how to manipulate swings and slides to correct distortion in everything from table-tops to architectural subjects. Filters, lenses, lights, microscopy, infra-red, rear projection, multiple exposures, copying, exploded views, fashion and portraits are all well covered.

If you are pursuing Ektacolor printing, (Type C) a new Kodak Data Book may be of some help to you. Based on practical experience in the field and laboratory, the latest recommendations are to be found in **Printing Color Negatives**, 56 pp, 75¢ at Kodak dealers. Several variations are discussed, there is ample filter information, a chapter is devoted to transparencies and another to retouching and finishing.

Another data book, one intended more for professionals than for amateurs, but full of good information if you have progressed beyond the kitchen or bathroom stage, is one entitled **Darkroom Design and Construction**, 64 pp, 50¢, issued by Kodak. There are 29 layouts full of ideas, information on electric and water supply, ventilation, walls and all the other subjects.

The chemistry of photography should have some interest for you and a good textbook for class or personal use is **Photo Chemistry**, by George T. Eaton, FPSA, 124 pp, published by Eastman Kodak Co., \$1.25. The author has used this text in teaching a class at RIT and it is written in simple, clear, almost non-technical language. (One can't talk chemistry without being somewhat technical, but it is pitched at that minimum.) If you can read a recipe for making brownies, you can read this book. By the way, if you are one who wonders why you can't mix your own color processing chemicals and save money, check the Kodak SD-35 formula on page 57 and you'll see the answer! This book is recommended to clubs which conduct classes in darkroom work.

We have a stack of good books on hand for review and we'll be bringing them to you very soon. There will undoubtedly be more than a few you will want for your own camera library.—db.

CINE SECTION

Judging The Motion Picture

Part I

The motion picture is unique in that it is a combination of both science and art. It began as a science, but it did not reach its full stature until it was recognized as an art, and only as an art has it carved its place in the life of modern man.

Would any of us be content today to watch the projection of an endless loop of Niagara Falls? Or of two men shaking hands? Or of one boy chasing another? Such pointless scenes were enough to show off the wonders of the invention at the turn of the century. They were well exposed, in sharp focus, and well framed.

To some judges today, if a picture is well exposed, in sharp focus, and well framed, it is an excellent picture and worthy of the president's trophy. Such judgment is purely on the scientific, or as I prefer to call it, the mechanical level, and never gets into the realm of art which the true motion picture finds itself today.

How should we judge?

If we are to judge any art correctly, we must judge that art on its own techniques.

As an illustration, is a book judged by the kind of typewriter the author used? By the quality of paper the printer used? Whether the type was 10 point Caslon or 12 pt. Century? Not at all. What the author says and how he says it is the all important thing.

Is a sculptor judged by the width of his chisel, the painter by the brand of his oils? Not at all. Yet there are movie judges who select winning films by the simple mechanics of exposure, focusing, centering, and brilliant color. The fact that the film may not say anything—the fact that the filmer has not used the techniques of the art at all seems to have no importance to many judges when they come to make their decision.

It is often not the fault of the judge, for many movie clubs and associations thrust upon him some sort of score sheet which demands he allow up to 15 points for editing, up to 25 points for photographic excellence which includes focusing, exposure and sometimes even the extreme of camera steadiness, etc.

Titling is allowed ten points—not more, and the

other mechanics are also listed with the maximum points each is permitted.

At once the judge is tied. He is not a judge, he is a robot or a machine. If a film is titled so superbly that the titles are half the picture, he is not allowed to give the film 50 points on titling—no, because the point system he is held to allows only 10 points for the titling!

The great mistake of any point system is that it pre-supposes all films are alike. It pre-supposes, for example, that titling in any film cannot possibly rate more than 10% of the film's over all effectiveness.

Nothing could be further from the truth. The confinements of such point systems readily admit little knowledge of the art of motion picture making—of the greatest of all manifestations about motion pictures—that *no two films are alike and no two ever will be alike.*

The judging of a motion picture must be done solely upon the techniques of the art. This is true with all other arts. Why should motion pictures be excepted?

If, then, we must judge the motion picture by its own techniques, what are these techniques? To begin with, we should make a clear and definite distinction between the mechanics of motion picture making and the techniques of motion picture making.

Mechanics, or techniques?

The mechanics are the mechanical operations that are required by the art to create it. These, listed here, include steadiness of picture, centering of object, focus, depth of field, correct exposure, evenness of fades, proper animation timing, matching action, screen direction, good, clean splicing, clear sound recording with good clarity, and so on.

What, then, are the techniques? The techniques are, we might say, the effectiveness or the results of the use of the mechanics. The techniques create the esthetic values of a film. The techniques cause the story to be created—to be told. These we shall discuss in detail in Part II to appear here next month.

The mechanics of motion picture making might be described as those things which a robot could do. For

example, correct exposure has long been considered one of the prime points on which to judge a filmer's ability. Now we have automatic diaphragms coupled to exposure meters built into the camera. No longer does the filmer have to exercise any control over this phase of motion picture making.

What are we judging?

Now that this phase of movie making becomes automatic, or done by an attachment, will judges feel they must still judge on this point? If so, are they not judging on how well the gadget is working rather than on any ability of the filmer?

All of the mechanics listed in the box with this article are mechanical settings or adjustments—something which could be done by a machine. None of them require skill or judgment by the filmer or by anyone. True, they must be learned by every beginner, but how long should this take? Panning, centering, framing, and other matters of camera handling should be learned very shortly after the camera is purchased. The same goes for focusing the lens on the subject. If the object is 10 feet from the camera, we set the lens for ten feet. How long does it take to learn that? Why must a filmer be judged on such a basic mechanical detail?

The same is true of fades, wipes, dissolves, mattes, and animation. Today automatic fading devices can be purchased and they work perfectly. Why must a filmer be judged on his fades? If they are imperfect, does it not mean that the device is not functioning properly? Would not the finest best selling novel be just as great if it were printed on newsprint as on parchment?

The mechanics of motion picture making do have a bearing on the finished picture, and an important

one. We do not mean to condone a film that is all out of focus, or one in which the exposure is consistently bad, or one in which the camera has been tilted. Thirty years ago the amateur was judged on these things, and perhaps somewhat correctly, for he knew little about his movie camera and its operation, let alone the finer points of movie making.

But we are way beyond that today. Good lenses, consistent film emulsions, dependable exposure meters—all of these helps to the mechanics of movie making reduce them to the mere details that they are—the crutch, if you like, upon which the motion picture leans for its existence, but certainly not the basic points upon which a film must be and has to be judged.

Where, then, does the fault lie?

It lies in two places.

First, it lies with the sponsoring club or group holding the contest which is to be judged. This group is usually composed of amateur filmmakers who do not themselves know or understand the basic techniques of the film making art. They are still fussing about good exposure, sharp detail, and the other simple mechanics which for some reason they have not yet mastered—mechanical details which should be conquered a few weeks after the camera is purchased.

Score sheets?

These people, therefore, get together and plan what they call a score sheet or judges' system which normally allows so many points for each of these mechanical details as we pointed out earlier. This system is then thrust upon the judge and he is told he must abide by it. Anyone who does not know motion pictures will accept such a sheet willingly and try to abide by its limitations. Such a person can-

THE MECHANICS

I. CAMERA HANDLING

- A. Loading and threading
(No light fogged edges)
- B. Steadiness of picture
- C. Smoothness of panning
- D. Centering and framing

II. FOCUSING

- A. Use of depth of field
- B. Use of follow focus
- C. Soft focus

III. EXPOSURE

- A. Balanced
- B. Unbalanced
 - 1. High
 - 2. Low key
- C. Multiple exposures

IV. EFFECTS

- A. Fades
- B. Wipes
- C. Dissolves
- D. Vignettes
- E. Mattes and masking
- F. Animation

V. CAMERA CONTINUITY

- A. Matching action
- B. Screen direction

VI. CUTTING AND SPLICING

- A. Invisibility
- B. Lack of excess cement
- C. Frame line cut

VII. SOUND RECORDING

- A. Quality
- B. Clarity
- C. Frequency response

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not be considered an expert on the art of motion picture making, and surely is not qualified to judge motion pictures. But the score sheet is thrust on him and his hands are tied.

The second fault is with the judges themselves. Qualified judges are few and far between. Often they are advanced amateurs, which, for an amateur film contest is fine, only as a rule they, themselves, have not risen very far above the mechanics stage.

Who could qualify as a judge?

To qualify as a good judge of the motion picture art, a person should be well acquainted with all phases of the creation of a motion picture. Notice we said the "creation" of a motion picture, not merely the making of a motion picture.

The judge should understand that motion pictures are primarily *a means of communication by the use of visual representations*. In order to communicate in this manner a motion picture must meet certain restrictions and obligations. What are they? They are the techniques the creator of the motion picture uses to bring his motion picture into existence.

And the most important part of all is that the judge should be capable of distinguishing between the basic mechanics of a motion picture and the true techniques.

Although we shall discuss the techniques at length next month, let's look at a couple of examples now: A fade is both a mechanic and technique. So is a title. A fade is a mechanic when we speak of its evenness of execution. If it is good we can thank the gadget that performed it. But that same fade becomes a technique if it was used at the right place in the film to denote a certain fact or create a desired effect. No machine or gadget in the world can decide when and where to use a fade in a film. Only the creator of the film himself can do that.

Titles

Let's look at titles. I recall a few years ago seeing a film cop the "best title" trophy for having the best titles. They were excellently exposed, centered, and focused. Purely mechanics. Yet not one of the titles was worded effectively, often they stole the coming scene, and several were not needed. The man received the trophy purely on the mechanics of his titles. Their effectiveness was completely overlooked.

Speaking of titles, many so called scoring systems will allow ten points for titles. There are films which tell their story so completely and superbly that no titles are needed. Yet I know of instances where judges of such films gave the maker only 1 or perhaps 2 points on titling "because the film didn't have any titles," they cry. "How can you give a guy points on titles when his film doesn't have any?"

Obviously such an infantile approach to the judging of titles in a film is unpardonable. Why can't judges see that such a film, if it tells its story without titles should receive the full ten points allowed? Ten points because the film covered the matter of titling in his film correctly.

Any judge worthy of the name should be able to decide for himself the values of any film. There are those who hold that a point system will work satisfactory for all films ever produced. This is one of the great fallacies of amateur thinking today. Since every film is different, no point system could be expected to work equally on every film.

How can you, for example, say that editing shall receive 20 points? Some films do not depend greatly upon editing for their success. Travelogs come under this category. The other extreme is a very tightly knit melodrama which owes its success to editing. Its superb editing is what makes it. Yet the poor judge is tied down to a measly 20 points. How absurd can judging by points get?

Is there an answer?

What is the answer? The answer, obviously, is to have no point system at all. Any judge worthy of the name should be capable of judging films set before him and to select which film, in his opinion, best uses the techniques of our particular medium.

These techniques will vary with each film. A running gag, for example, may help put over one film and should be carefully rated for its obvious effectiveness. The next film may not have a running gag but it will excel on some other technique.

Luckily, some of the more progressive clubs and associations in the country have noted the wide variety of subject matter in modern amateur films, the subject treatment and approach, and, realizing that any point system would be an unfair rating method, have eliminated point systems and score sheets. Secondly, they feel that a judge worthy of his task is fully capable of determining in his own mind the relative merits of the contesting films and is able to weigh the effective use of the techniques in one against a different set of techniques used in another.

This is not an easy task. It is not learned overnight. And we can't cover it all in these two articles.

But next month we shall make a stab at it. We shall discuss the various techniques of the motion picture art and try to outline why they vary in different films. From this variance the serious worker will discover the true method of judging motion picture values and will see that a motion picture is more that centering, focusing, and exposure.

Part II of this interesting discussion of an ever-present problem will appear in the October issue of the Journal, right here in the Cine Section. Filmmakers with something to say, or with a new or better way to do things are urged to write George Cushman at once. He'll tell you when he can use it.

Get In Close

For Dramatic Close-Ups

By Bill Messner, APSA, AACL

One of the most frequent inquiries I receive as my films are shown around the country is the extreme close-up of an eye (filling the entire 16mm frame) in my film "Dark Interlude".

As this eye shot was taken utilizing the supplementary lens I thought it may be worth mentioning that supplementary lenses can be used to make dramatic close-up shots of many subjects—whether it be an eye, a screen-filling shot of a wrist watch, flower and many other things.

It should be remembered that a cine-bug with just his normal lens, supplemented with the auxiliary lens

can do just as well as the filmer using extension tubes or 'super duper' long focal lenses.

Imagine getting close enough to make a bug look like something out of the stone age—or be able to give your films a real stopper.

In order to substantiate this statement, I will show actual frame enlargements taken from films of mine and filmed with the normal focal length lens on the camera (and the lens is the inexpensive Kodak f1.9—25mm lens)—plus the use of supplementary lenses.

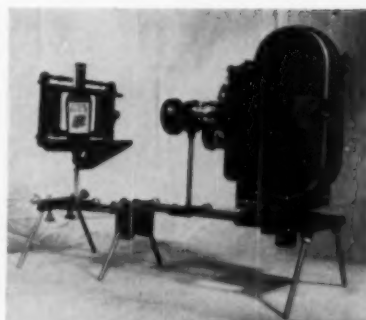
First, there are some fundamentals you should know about supplementary lenses:

1. The lenses come in a variety of strengths or powers.
2. Set your normal lens at infinity.

(Ed. note)—"Dark Interlude" has won numerous prizes both nationally and internationally and will be remembered as the Harris B. Tuttle Trophy winner in 1954 in the MPD International contest and a copy of the film is in the MPD Film Library.



The Author shows how he uses a title outfit for real close work.



By these examples you'll see that copy for the titler need not be words, or flat copy, or even indoors. At top the label of a bottle, center shows tiny figures, bottom the use as a focal frame for flowers.

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3. Supplementary lenses are rated in diopters. A one diopter lens (plus 1) focuses an image 40 inches from the supplementary lens—using the normal lens set at infinity. A two diopter lens focuses an image 20 inches from the lens. In other words, dividing the diopter of the lens into 40 will give you the right lens-to-subject distance—using the normal lens set at infinity.

Lenses of any diopter from plus one to plus 13 can be purchased for a few dollars from photographic supply houses, your optician or optical supply house. They can even be purchased in some five-and-ten cent stores (lenses for eyeglasses and rated in diopters). Furthermore, putting two lenses together—say a plus one and a plus four will make a five diopter lens. Any combination can be used.

As a guide, a supplementary lens chart giving diopter, distance in inches and area covered is shown. The distance is measured from the supplementary lens to the subject.

That eye shot!

The supplementary lens was chosen to get the extreme close-up of the eye. The sequence in the film called for an examination of an eye by a doctor for possible loss of sight because of an accident.

To give impact to the sequence that might not otherwise have been possible, the screen-filling eye shot leaves no doubt that this is an eye and follows previous shots of a two-shot back and side view of a doctors head and the face of a girl; then a shot of the girl's face with a blank stare and finally the extreme close-up of the eye (see frame enlargement).

At first, extension tubes were considered. However, this was discarded because the extra extension reduces the effective aperture (*f*: number) and exposure.

Actually, the filming was done by mounting the camera on a small titler (any titler accommodating supplementary lenses will do). In my case, the title frame was set in position and the camera centered, as is normally done when using

titler. Next, the field size was determined by consulting the table for lens-to-subject frame size and distance.

The distance to cover a field size for the eye shot of about 2 x 2½ inches called for a five diopter lens, as it gave me a 2¼" x 2¾" field size, as close as possible to what was wanted. The distance from supplementary lens to subject was 8 inches.

The subject's eye was positioned in the title frame just before shooting, the frame was then removed to prevent unwanted shadows. The lights were kept dim until actual filming (see photo of eye shot being filmed).

Many other uses can be found for shooting with supplementary lenses. After all, one doesn't shoot an XCU of an eye everyday.

Pictures, frame enlargements of set-ups and actual frames testify to some of the many uses and variety at the disposal of the serious film maker. XCU of medals, small portions of maps magnified, toys and nature shots are but a few possibilities.

Some of the things to remember when using supplementary lenses are:

1. The strength of the supplementary lens depends on the size of the subject.
2. Center and measure the distance carefully and consult chart to be sure of proper diopter and field size.
3. Make sure maximum light falls on subject to be filmed as the depth of



field is very shallow. To gain more light film at 8fps, if feasible.

4. Take a meter reading *only* on the area to be filmed.

Open up a new world using supplementary lenses as the investigating eye of your camera and let your imagination, mixed with the right technique embark you on some very dramatic sequences in your filming. Give it a try.

SUPPLEMENTARY LENS CHART

Diopter	Distance in inches	Area in inches
1	40	16 x 12
1½	30	12 x 9
2	20	8 x 6
4	10	4 x 3
5	8	2½ x 2½
8	5	2 x 1½
10	4	1½ x 1¼
13	3 1/3	1¼ x ¾

Many other combinations are possible and supplementary lenses can be obtained in ¼ diopter progressions.



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How Long Is A Scene?

By Sal Pizzo

How long should a scene be? I've heard that question asked many times by amateur filmers. I have also heard many answers. Some will say that from 8 to 10 seconds is about right for an average scene. Others will tell you that a particularly fine shot should be held for at least 12 seconds.

Hogwash!

How can one arbitrarily set the length of a scene without being familiar with the sequence of which it is a part? How can one know how long a scene should be unless he knows the lengths of the scenes that precede and follow it? Even when one knows all these things he will still not have the answer unless he has screened and rescreened the film many times and studied it for tempo and pacing.

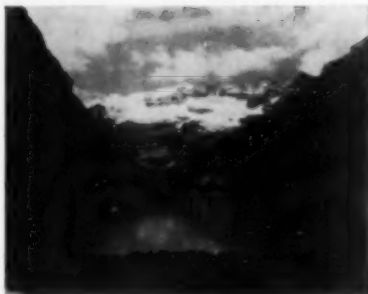
A 12-second shot of a monument, for instance, is nothing but that much *footage*, no matter how beautiful it is. Only when placed in its precise spot in your film does it become an integral part of your motion picture. In the final editing, the film itself will dictate the length of your monument scene.

Perhaps an illustration at this point might help clarify the above statement. We were editing a sequence filmed on the canals of Venice during our recent visit there. The action in each of the shots had a certain rhythmical movement which we wanted to emphasize. After carefully studying them for continuity, we were ready to splice the scenes together in their proper order. Since each scene was 8 seconds long, simple arithmetic told us that if we

used 5 of them the resulting sequence would be 40 seconds in length. We knew that that much time on the screen would completely ruin the effect we were trying to achieve. So we started by making the first scene 7 seconds long and each succeeding scene $\frac{1}{2}$ second shorter than the shot that preceded it.

Upon screening, both my wife and I agreed that the sequence, although eye-filling, seemed too long. There was one shot that for some reason seemed much longer than any of the others, although it was actually one of the shortest. We shortened each scene and clipped off a few extra frames from the offending shot. This procedure was followed several times until our sequence moved along smoothly at just the pace we wanted. That is, it moved along fluidly until it hit *that* scene. It still persisted in breaking the rhythm. It still seemed too long although by now it measured 36 frames— $1\frac{1}{2}$ seconds.

At last we realized that the culprit in this instance was not the length of the scene itself but the motion, or rather the lack of it within the scene. The movement in the preceding scenes had established a certain tempo which was lacking in this one. We had reached the point where our film was no longer rolls of raw material or footage. It was no longer a series of shots. It was now a tight unit. It had its own life, its own goal, its own mood. It therefore told us that the scene in question had no place in its life. So we removed it. Under





Static—How long?



People—How long?



Action—How long?

different treatment that scene could well have been one of our prize shots, but in this particular motion picture it had no place, regardless of length.

In the typically slow-tempoed amateur vacation film a 4 second shot of a snow-capped peak may appear to be far too short when sandwiched in between scenes that exceed 8 or 10 seconds. (Although it would be my guess that the others are too long.) On the other hand, that same shot in a dynamically edited sequence would seem interminably long.

There is a tremendous difference between photographing bits of action with a movie camera and creating a motion picture. You do not have a motion picture in the true sense of the word merely because your subjects are active. Conversely, it is possible to create a fine motion picture that is made up almost entirely of still shots. With proper editing and careful timing of each individual scene, the still shots can be made to give the illusion of movement that allows your film to proceed at a satisfying tempo toward its final conclusion.

When a painter sets out to paint a scene from nature he doesn't try to represent the scene exactly as it is. He does not try to paint every branch of a tree, every leaf, every blade of grass. Indeed not. He tries to interpret the scene. He will rearrange, or edit, his composition to fit his canvas. If that branch on the tree seems too long for his picture, he shortens it even though the branch in itself may be a thing of beauty. That branch may be your scene. If it is too long, cut it; if it has no logical place in your film, remove it.

New Friends Via The Membership Directory

By Esther Cooke

How many PSAers look on their Membership Directory as a veritable treasure chest of potential friendships? This Directory is just one of many benefits derived from an annual outlay of twelve dollars, the dues for membership in The Photographic Society of America.

My primary interest lies in the Motion Picture Division and, accordingly, the Directory no sooner arrives than I start going through it to check with red pencil every name after which appears the letter "M". Almost every one of the persons listed was unknown to me less than ten years ago, except, perhaps, by reputation. Many of them today are friends whose worth to me couldn't possibly be measured in dollars and cents. Mostly these friends were made at Boston, at Denver, at St. Louis.

Unfortunately all of us cannot manage to travel great distances to attend annual conventions and must be content with getting to them only occasionally when they are held in a nearby section of the country. Some cannot even get to the Regionals which are

held throughout the year. They don't know what they're missing!

To every single one of us, however, early each year comes the Membership Directory. What do we do with it? How do we use it? How can it serve to enlarge our circle of friends and acquaintances—even our knowledge of other peoples and other lands? Obviously, it can do none of these things if we put it in the bookcase and forget about it until the time comes to address Christmas cards to the few members we know personally!

One hears PSA referred to occasionally as a mutual admiration society. I rather like the implication in that. Certainly, from my own observation, petty jealousy is conspicuously absent from Conventions and Regionals and in its place, along with the utmost friendliness and good-fellowship, are unselfish appreciation and respect for recognized ability. One has only to listen to the hearty applause which follows the announcement of each name as the honors are bestowed at the final banquet to be

convinced of this!

Is this attitude characteristic of PSAers only at Conventions and Regionals or is it inherent in all PSAers at all times? Why not use the Directory to find out?

From the geographical index try looking up some PSAers in your own town or in nearby communities. It will be necessary to refer to the alphabetical index to learn which of these belong to your Division. Why not give those who do a call and have a friendly chat about a hobby which means much to both of you? Suppose that out of ten phone calls you make one good friend—and my guess is the percentage will be considerably higher—wouldn't it be well worth the effort expended? Why not do it now—tonight—after reading this article? You may even find that the person you call impressed with the same idea, has just looked up your name!

Why confine your contacts to those within reach of a telephone call? Post-
(See Movies, page 52)

Cinema Clinic

Conducted by George W. Cushman, APSA

Final Journey

The father of the travelog has taken his final journey.

Burton Holmes, traveler and lecturer who, via the motion picture, brought the world to those who stayed at home, died in Hollywood July 22. He was 88.

For over half a century he toured the remote places of the world, snapped them all with his camera, and gave pleasure to millions with his pictures.

Holmes was nipped by the travel bug in 1886 when he accompanied his grandmother on a trip to Europe. He wished he had had a camera to record the unusual places he saw.

Four years later they toured the same ground again, and this time Holmes made sure a camera was one of his primary pieces of equipment.

He lived in Chicago at the time and was secretary of the Chicago Camera Club. The club, anxious to raise some much needed funds, asked him if he would show some of his travel pictures, the proceeds to go into the club's treasury. He agreed.

Now Holmes had seen pictures others had taken, and he was often bored by the dull approach given when the pictures were shown. Often the photographer would say, "This is London Bridge," and "This is the Paris Opera." Such an unimaginative presentation could be improved, he felt.

So he sat down and wrote out a script to go along with his slides. When he showed the script to his fellow club members and asked them what they thought of it they were so enthused that they decided to hire a hall and go all out for what looked like a superb illustrated lecture.

Thus did Burton Holmes present his first travelog.

But he could see its shortcomings. He decided he would go abroad again and take more pictures, but make changes so that next time his visual presentation would be improved.

This started him on a vocation that was to last for more than 50 years. Holmes combed the world in every conveyance imaginable, always seeking remote and unknown places—that he might capture them on film and bring them back for his enthusiastic audiences to see.

A few years later Holmes looked into the possibilities of using a motion pictures camera to make his travel talks

even better.

His first movie series were well received, but Holmes was so unsure of the reception his motion pictures might have that he introduced them slowly, still retaining lantern slides as the major portion of his evening's show.

These early attempts at cinematography were usually of only one subject, seldom more than 20 seconds duration on the screen. Among his first, back there in 1896, were, "The Omaha Fire Department responding to an Alarm," and "Neapolitans Eating Spaghetti."

But in those days many persons had never seen motion pictures before, and his crude attempts, measured by today's standards, were termed marvelous and excellent by his thrilled audiences.

Eight years later Holmes' traveling and lecturing had grown so fast that he had a sizeable staff working under his direction. In 1904 he first used the term "travelogue" to describe his presentation, and the word is now firmly entrenched in the English language. It was first used when he made his initial appearance in London that year.

His organization produced five travelogues annually, and prints of his earlier films were offered for sale to the general public. Thus were the world's wonders brought to the home fireside.

Holmes at one time experimented with sound, but he soon found that the audience greatly preferred a lecturer. As his circuits grew, he had to employ others to do his lecturing for him, though he, himself, commanded the best bookings, which were before civic bodies, women's clubs, and also carried out through specially drafted lecture series.

Unusual sounds were sometimes presented with some of his productions, but a live narrator, he found, was a must.

Holmes retired in 1950, and had been in ailing health for months. His philosophy was rich in the happiness it provided him, though in a monetary way he could not be considered a wealthy man. "I have traveled to the far corners of the earth," he once said. "I have seen with my own eyes the wonders God has created. I have the world tucked away in my memory, and on my films and slides where they can be brought to life again at the flick of a switch. Such riches as these may not put food on my table, but they give me a feeling of joy and happiness no monetary wealth could ever bring."

Conventions

It will be my pleasure to greet all of you at the Philadelphia Convention next month when I shall begin to serve you as your new Chairman of the Motion Picture Division. I shall attempt the impossible—to please you all. But being realistic, I know this cannot be done, so I must settle for pleasing as many of you as I can.

But since I am not blessed with clairvoyant powers, nor do I have a magic crystal ball, I cannot read your minds. You will have to inform me of your wants, of the services you would like to receive from the Motion Picture Division. Write me your wishes, but better yet, come to Philadelphia and present them to me in person. With the fine staff with whom I will be working these next two years, I am sure we can accomplish much, especially if you will help this team put over the ideas you recommend.

And for you West Coast filmers, I hope to see many more of you a month later at the Filming for Fun Fiesta in San Francisco Nov. 1 and 2.

Plan to attend one, if not both, of these conventions if you can. Conventions promise a lot of worthwhile meat for serious filmers in the way of constructive programs, talks, lectures and demonstrations.

But perhaps most of all, the best side of these get togethers is deftly summed up by Glen Turner when he says, "You meet such wonderful people." And how right he is!

Another Pioneer Passes

Little known to the public for many years, a real pioneer, Albert Smith, has passed on. His partner with the more romantic name, J. Stuart Blackton, had always garnered the publicity. Together, they were Vitagraph. Vitagraph of John Bunny and Flora Finch, of cops and robbers, of Mr. and Mrs. John Drew. Earlier they had needed films of the naval battle of Santiago where no camera had turned. Magicians by trade, they made it in Brooklyn.

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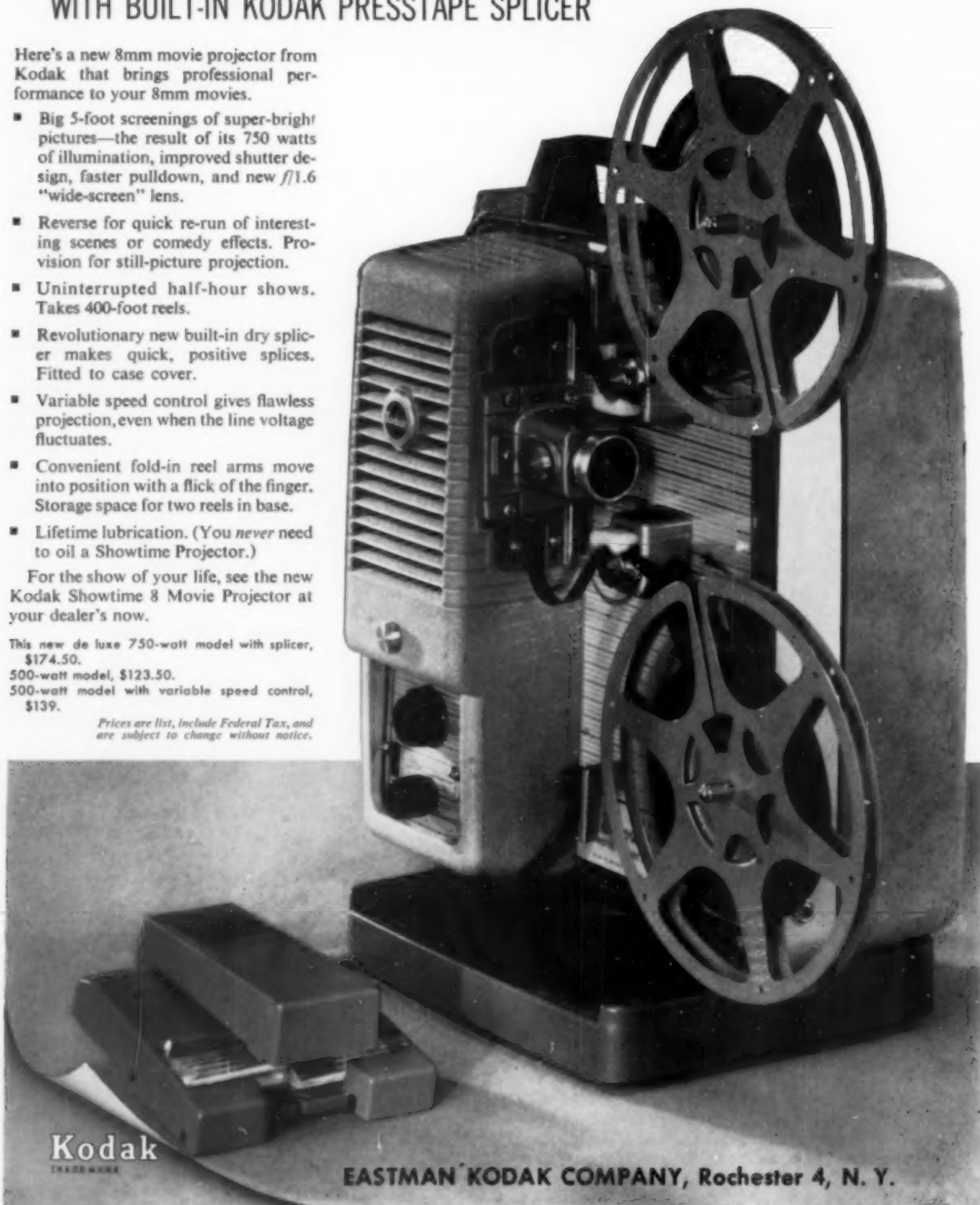
For the show of your life, see the new Kodak Showtime 8 Movie Projector at your dealer's now.

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Norman R. Brice

Movies

from page 48.

age rates are up but even so a stamp is one of the greatest bargains available to man—look how it shrinks the globe! Choose a section of the country in which you are particularly interested—write a friendly letter to a PSAer in that location—see how quickly you will have a new "pen pal"! Even better, if you have a tape recorder your friendship may eventually develop through "tape-responding." One very popular member of the Motion Picture Division, known to most of us, tape-responds with nearly a hundred people in this country and abroad—most of whom he has never met!

The Society has members scattered throughout the world and the great majority speak and write English—or else they would find little to interest them in the Journal which is so highly prized by all PSAers. Choose a country that captures your imagination—say, if you will, "Eeny, Meeny, Miny, Mo!" to hit on a name—write a friendly letter telling of the kind of equipment you have, the type of filming in which you are particularly interested, ask questions concerning his preferences—and see what happens. Film and filmers are comparatively scarce in many European and Asiatic countries and as a result members of the Society living in those sections will almost certainly welcome friendly overtures from those with kindred interests in America.

And come to think of it, you PSAers in distant lands—why not write to some of us in the United States? A wholesome hobby such as ours could do much to further a spirit of good will among men of all nations and to make this world a friendlier place in which to aim a camera—instead of a gun!

An Off-Beat Field Trip

While you're at the Philly Convention, you'll probably take in the field trip to Longwood Gardens, spend a day at Valley Forge, and you may visit the site of Mission 66 which will open the core of our Nation's history to view with two Malls centered on Independence Hall.

If you still have some pep left after all that and the Convention, let me suggest a trip I know you'll enjoy. Nothing formal about it, go as you are, leave when you want. A bit over two hours driving at modest speeds will take you to a quiet town which was settled before Philadelphia, and by the children of the Mayflower Pilgrims. In fact, about half the people you see will be descendants of those settlers.

You'll find there a yachting center with boats still in action on a mile-long deep-water harbor, some commercial fishing boats, a Coast Guard base, a picturesque lighthouse, a much-photographed wreck, and you'll be right in the heart of the annual southward bird migration.

This town is only a couple of miles long from north to south, is fronted by a beautiful beach free of shops and shills, has nice hotels and motels and excellent food. The yacht center is at Schellenger's Landing at the north end. You can drive right through town to Sunset Boulevard and at the end of that you'll find Delaware Bay and the wreck we mentioned. Look to your right and you'll see a plant that extracts magnesium and other chemicals from sea water. Beyond that are miles of high, tree-covered sand dunes. Back towards town about half a mile is the Wilmer Stone Bird Sanctuary, resting place for migratory birds before they hop across the 17 miles to the other side of the bay and Cape Henlopen. Right at the refuge is tiny Lake Lily, fresh water surrounded by ocean with only a narrow bit of land between.

Two years ago, just after Convention time, I drove around the Lake (talk about comfort) and saw my first Snowy Egret this side of Florida. There were ducks and other water birds so close to my car I could shoot

them with a normal lens. Over in the refuge smaller birds kept up a constant chatter.

Just behind the Lake, as you watch the birds, is Cape May lighthouse, about 160 feet up, of brick painted white, with the usual cluster of station houses.

If you walk along the beach you have an excellent chance of finding some Cape May diamonds, fragments of clear, hard quartz often large enough to be polished and mounted in jewelry. Or it may be an interesting bit of driftwood. If there has been a storm recently you may find the bones of an old sailing ship uncovered by the wave action.

Back in the town, or perhaps I should say City, because it is so rated (winter pop. 3,999, summer 15,000,) you'll find tree-lined streets where branches meet overhead, and old houses show their last hydrangeas against the porch. Or you might walk through Congress Hall, century-old hotel, bright and modern inside, still old-fashioned painted brick of ancient styling outside.

The town is quiet now, the summer people left right after Labor Day, the children are at school. And how poorly timed! For the last two weeks in September and the first two in October are the time when the beach is at its best, when swimming is perfect, the water tempered by a summer of sun, yet there is a slight nip of fall in the air.

Now if you don't believe all this stuff by a home-town boy, you just ask the folks from the Cape May CC who will be at the Convention, and they'll tell you of a dozen places I missed because I've lived away so long. And if you wonder why I passed over Atlantic City, well, there is a boardwalk at Cape May, too, but all these other things besides. And AC was just a deserted sand bar when Cape May was an incorporated city. So there! —db.

P. S. To New York, four hours by Garden State Parkway, which starts at Cape May. To the South and West by route 49 and the Delaware River Bridge.

MEMBERSHIP APPLICATION FORM

Chairman, PSA Membership Committee,
2005 Walnut St., Philadelphia 3, Penna.

Date

Please enter my application for membership in PSA. I understand that membership, if granted, shall entitle me to the rights and privileges of participation in the general activities of the Society, to receive its official publications, and to participate in the special activities of as many "divisions" of photographic interest as I have checked below.

DIVISIONAL AFFILIATION:

Color	()	Photo-Journalism ..	()	Stereo	()
Motion Picture ..	()	Pictorial	()	Techniques	()
Nature	()	My choice of one free divisional affiliation is: (please print)			

Any dues remitted herewith are to be returned if my membership is not granted.

Name
(Please print or type) Mr. Mrs. Miss

Street

City Zone State

SPONSOR: As a PSA Member in good standing, it is my pleasure to nominate the above for membership in the Photographic Society of America:

Sponsor:

Address:

DIVISIONAL AFFILIATION: Participation in the special activities of any one division of interest is included free in annual dues; participation in additional divisions is optional; the fee is \$1.25 each per year. Check as many as you wish.

ANNUAL DUES: Individual Memberships for residents of North America \$12; Family memberships (husband-&-wife) \$18 (inc. 2 divisions). Individual overseas memberships (no divisional affiliation included) \$6. Of the annual dues \$2.50 is for a one-year subscription to the official publications of the Society; subscriptions at \$5 per year are acceptable only from libraries, educational organizations and government agencies.

CLUBS: Dues are same as for individual Membership, \$12, including one division. We suggest that one person be permanently appointed as your Club Representative to PSA. The Journal and PSA mail can be addressed to the club in his care.

SPONSOR: One required; if you do not know a PSA Member who will sponsor you please write to the Membership Committee.

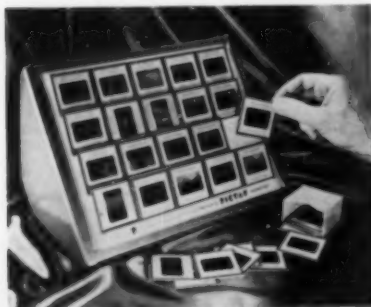
New Products



The new Kodak Signet 80 has built-in coupled rangefinder, interchangeable lenses, exposure meter, "injection" loading, 50mm f:2.8 lens focusing to 2½ feet, wide angle and tele lenses with "drop-in" mount, rapid lever film wind, fast rewind, XFM flash, black and chrome styling and a price of \$129.50, case \$14.50, wide angle \$57.50 and telephoto \$69.50. With all these features it can be used as a beginner's camera with so many automatic features or by the advanced worker.

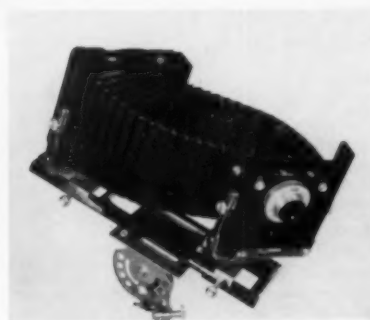


Here's an answer to those who want to animate movies, make overlays or do any job requiring a transparent material to take ink or color. Celanese prepared acetate, distributed by Steiner Paper Corp., New York City, is available through art stores.

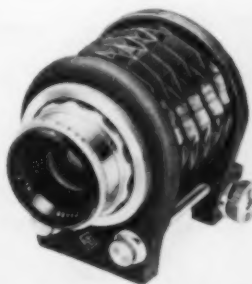


We told you last month about this Pictar slide editor which aids you in building a

series or comparing slides for any purpose. Price is \$13.98.



A second camera from Sweden, this one a hand-crafted view in three sizes, 4x5, 5x7 and 8x10. The sliding tripod block permits balancing the camera easily. Full tilts and swings permit correction of distortion. The three sizes are priced at \$246, \$312.60 and \$390. Data from Szabad Universal Camera, 516 Fifth Ave., New York 36, N. Y.



An extension bellows for the Praktina FX has a minimum extension of 0.3 inches, maximum of 2.5 inches. When used with a short-barrel tele the focusing range is from 2" to infinity. With normal and wide angle lenses it can be used at ratios of 1:1 and greater. Price is \$69.50.



Here is the final accessory needed for

full automation! The Compositor let's you apply Da Vinci's Golden Rule by placing your subject in the circle, framing the picture to suit. Made in clear plastic for color use, in blue for b&w, it can be purchased from dealers or from the designer, Fernz Fedor, M.Photo., 50 East Ave., Norwalk, Conn.

Bring your questions
to Philly

PSA Trading Post

The Trading Post is for the use of all PSA members, and members only, free of charge. Copy must be brief and complete. It must reach the Editorial Office, 28 Leonard St., Stamford, Conn., by the 20th of the month and will normally appear in the second following issue. PSA assumes no responsibility because of this free listing service.

VIEW CAMERA—Anasco, 5x7, 4x5 reducing back, 12", f:4.5 lens in shutter, 8x10 wide angle lens, six 5x7 new holders, six 4x5 used holders, Anasco elevator tripod, cable releases, case. Complete \$200. Nearly new cond. Jos. M. Jablons, 825 West End Ave., New York 25, N. Y. 218

SALE—Weston Master III, also GE Type DW-68 exposure meters, like new, with cases, \$30 each. D. E. Kelsey, P. O. Box 1684, Perry St. Sta. Erie, Penna. 218

MOVIES—Exchange scripts or running gags or other ideas for club filming projects. Toledo Amateur Movie Makers, c/o E. F. Restemier, 3748 Drummond Rd., Toledo 13, Ohio. 218

WANTED—Kin-Dar stereo attachment. Also Exakta VX with f:3.5 Zeiss Tessar. John F. Wilson, 2013 Delancey Place, Philadelphia 3, Pa. 218

TITLE—Master Titleer, complete with centering device, 2 lamp shades, trick devices, 8mm or 16mm, all included \$39.75. Special at \$19.00. E. M. Unmack, 335 Victoria St., San Francisco, Calif. 218

BAZOO—Would like to contact person who has Leitz Reproduction Device (BAZOO) or literature in use with Elmar 50mm sup. lenses? Will trade Front Lens #3 (ELPET) for #1 (ELPRO). Will sell Elmar f:3.5, 50mm in Compur shutter for \$10. Want English editions of Leica photo mags published in Great Britain or Germany. E. J. Raimond, 1624 N. Newland, Chicago 35, Ill. 218

HAVE CAMERA—Will travel. See you at PSA's 25th Anniversary Convention, Philadelphia, Pa. October 1 to 4, 1958. 21

WANTED—7½-inch f:2.3 lens for Kodak Master Projector. John A. Collis, Main St., Belchertown, Mass. 219

WANTED—Dry mounting press, prefer 8½x11 size, but will consider others. State condition and price. Jay M. Rider, 1111 N.W. 20th St., Oklahoma City 6, Okla. 219

SALE—Graphic View Camera with f:4.5 Tessar in Press Compur, built-in synch; f:6.8 wide angle Raptar in Rapax shutters; two K2 filters, 1 adapter ring, 1 lens shade, 2 cable releases, a solenoid and a fiberoil case to fit. Best offer over \$100. Jane Campbell, Coal City, Illinois. 219

VOTE—the electrical way. Electric vote indicator, assembled and complete for club use. Can be used in point or I-O-H system. Write for picture and suggestions. Fred W. Huster, 3232 Burton Ave., Erie, Pa. 219

SALE—Victor Model 4, 16mm turret movie camera, 5 speeds, roll loading, equipped for single perf sound film. Will discuss lens, Da-Lite Challenger screen 52x70. Elcaset Cine-Stereo system. Switching to wide screen. M. E. Gladson, 1713 Panama Ave., Indianapolis 41, Ind. 219

SALE—Leitz Focomat Enlarger II in exc. cond. complete with Leitz f:3.5 enlarging lens, heat condenser and ventilating ring. First check for \$50 gets it. If also want set of Lewco enlarging aids, dodger, vignetter and dodgette set, add \$5. E. W. Lewis, ARPS, P. O. Box 147, Riverside, Conn. 219

SALE—Periflex III, British 35mm camera using std. Leica mount lenses with reflex focusing to infinity, shutter 1 sec. to 1/1000th. Viewfinder elements for 35mm, 50mm, 100mm lenses but no lens with camera. Received as a gift and never used, will sell for \$70. Also Canon VT Deluxe, f:1.2 lens, new cond. \$250. Both for \$300. Peter Dechert, Box 648, Bryn Mawr, Pa. 219

TRADE—2½x3¼ Crown Graphic with f:4.5 Optar lens, MX shutter, holders, Heiland gun with 7-inch reflector, synch. rangefinder, case. Will trade for 3½x4¼ or 4x5 Super D Graflex. Harry Erickson, 1307 Palmer Ave., Muskegon, Mich. 219

WANTED—Photo chemical scale. Have Photo-Seal complete plastic laminating kit for sale at \$8 (retails \$14.95) or will trade for good used scale. E. J. Raimond, 1624 N. Newland Ave., Chicago 35, Ill. 219

Exhibitions & Competitions

Monochrome

These salons initially approved for monochrome portion only by Pictorial Division. See other listings on this page for approval of other sections. Note: M—monochrome prints. C—color prints, T—color transparencies, SS—stereo slides, L—monochrome slides, A—architectural prints, S—scientific or nature prints. Entry fee is \$1.00 in each class unless otherwise specified.

(For listing and approval send data to Ralph L. Mahon, APSA, 260 Forest Avenue, Elmhurst, Illinois.)

Zaragoza (M) Closes Sept. 1. Exhibited Oct. 2-20. Data: Sociedad Fotografica de Zaragoza, Plaza de Saa 7, Bajos Zaragoza, Spain.

Memphis (M,T) Closes Sept. 1. M fee \$2.00. Exhibited Sept. 14-30 at Art Gallery. Data: Brooks Art Gallery, Overton Park, Memphis 12, Tenn.

Budapest (M,T) Closes Sept. 5. Exhibited in Budapest Oct. 11 to Nov. 9 and in Szeged Nov. 15-30. Data: Magyar Fotomuveszek Szovetsége, Postafok 116, Budapest, Hungary.

PSSA (M) Closes Sept. 5. Exhibited Oct. 10-12 at Congress of So. Africa. Data: Salon Secretary, P. O. Box 1594, Durban, So. Africa.

Ghent (M) Closes Sept. 7. Exhibited Oct. 26 to Nov. 9. Data: Julien Tack, Nieuwland 37, Ghent, Belgium.

Yakima (M) Closes Sept. 10. Fee \$2.00. Exhibited Sept. 24-28. Data: Yakima Camera Club, P. O. Box 2013, Yakima, Wash.

Newcastle (M,C,T,S) Closes Sept. 18; T Sept. 24. Fee \$1.00 and return postage. Exhibited Oct. 11 to Nov. 1 at Art Gallery. Data: W. W. Pope, 9 Kimberley Gardens, Newcastle upon Tyne, England.

Fresno (M,T) Closes Sept. 13. Exhibited Oct. 3-12 at district fair. Data: Elmer Lew, 1915 Tulare St., Fresno 2, California.

Argentina (M) Closes Sept. 12. Exhibited Oct. 27-Nov. 8 at Galeria Whitecomb. Data: Foto Club Argentino, Parana 631, Buenos Aires, Argentina.

Cavallade (M,T) Closes Sept. 15. Exhibited Oct. 12-26 at Gates Library. Data: Thomas H. Power, 5045 Procter St., Port Arthur, Texas.

Bath (M,S,T,S) Closes Sept. 18. Exhibited Oct. 6-25 at Victoria Art Gallery. Data: C. M. Walter, 4 Hanover Terrace, Kensington, Bath, England.

Laurel (M) Closes Sept. 23. Fee \$2.00. Exhibited Sept. 29 to Oct. 4 at So. Mississippi Fair. Data: Margaret Bufkin, 623 Carole St., Laurel, Miss.

Rio de Janeiro (M) Closes Sept. 30. Exhibited Nov. 18-30. Data: Brasileira de Arte Fotografica, c/o Pedro Calheiros, Rua Buenos Aires 145, Rio de Janeiro, Brazil.

Mocambique (M) Closes Sept. 30. Exhibited Nov. 1-16 at Lourenco Marques, then at 3 other cities in Dec. Data: Salon of Photography, P. O. Box 861, Lourenco Marques, Portuguese East Africa.

Hong Kong (M,T) Closes Oct. 1, T Nov. 3. Exhibited Dec. 1-6. Data: Ho Chung-Hei, 217A Prince's Bldg., Hong Kong, China.

Chicago (M) Closes Oct. 4. Fee \$1.50 and return postage. Exhibited Oct. 26 to Nov. 23 at Museum of Science and Industry. Data: Mrs. Mary A. Root, 3314 Central St., Evanston, Ill.

Mexico (M,T,SS) M closes Oct. 4, T Oct. 18. M fee \$2.00. Exhibited Nov. 14-28. Data: Club Fotografico de Mexico, San Juan de Letran 80 1 er Piso, Mexico 1, D. F., Mexico.

Richmond (M,T) Closes Oct. 4. M Fee \$2.00. Exhibited Oct. 26 to Nov. 1 at Thalhimer's. Data: L. E. Walton, Jr., 505 E. Main St., Richmond 19, Va.

Biella (M,T) Closes Oct. 6. Exhibited Nov. 9-26. Data: Cine club Biella-Sezione Fotografica, Via Vescovado 3, Biella (Vercelli), Italy.

Arizona (M,T) Closes Oct. 8. M fee \$1.50. Exhibited Oct. 31 to Nov. 11 at fair. Data: Dept. "S" Photography, Arizona State Fair, Phoenix, Arizona.

Notices

To be listed on this page, notices of exhibitions must be sent to the individuals noted under each heading. Notices of PSA Competitions and of Contests should be sent direct to the Journal, 28 Leonard, Stamford, Conn.

Turin (M) Closes Oct. 8. Exhibited Nov. 10 to Dec. 10. Data: Societa Fotografica Subalpina, Via Bogino 25, Turin, Italy.

Bordeaux (M,C,T) Closes Oct. 10. Exhibited Nov. and Dec. Data: Andre Leonard, 17 rue de la Ville-de-Mirmont, Bordeaux, France.

Kings Lynn (M,A,S,C,T,L,S) Closes Oct. 11. Exhibited Nov. 8-22 at Museum. Data: A. H. Sleight, King Edward VII School, Kings Lynn, Norfolk, England.

Orlando (M) Closes Oct. 20. Fee \$2.00. Exhibited Nov. 8-15. Data: Wilber F. Wright, 1400 Edgewater Drive, Orlando, Fla.

Lincoln (M,S,T,L,S) Closes Nov. 1. Exhibited Nov. 29-Dec. 28 at Usher Art Gallery. Data: Leslie H. Hare, 453 High St., Lincoln, England.

Uruguay (M,T,SS) Closes Nov. 1. Exhibited Dec. 1-13. Data: Eduardo Deley, Arch Ave., Brazil 2359, Montevideo, Uruguay.

Chile (M,T) Closes Nov. 7; T Nov. 10. Exhibited Dec. 1-28. Data: Foto Cine Club de Chile, Calle Huerfano 1223, Oficina 14, Santiago, Chile.

Liabon (Grupo Cultural) (M,T) Closes Nov. 11. Exhibited Dec. 27 to Jan. 1. Data: Grupo Cultural E. Desportivo da Companhia Nacional de Navegacao, Centro de Alegria No Trabalho 60, Liabon, Portugal.

Cuba (M,T) Closes Nov. 12. M fee \$2.00. Exhibited Dec. 1-31 at club. Data: Club Fotografico de Cuba, O'Reilly 366, altos, por Compostela, Havana, Cuba.

Calcutta (M,T) Closes Dec. 13. Exhibited Feb. 3-15. Data: South Calcutta Camera Club, 85 Rash Behari Ave., Calcutta 26, India.

Oshkosh (M,T) Closes Dec. 29. Exhibited Jan. 10-31. Data: Carl A. Sweet, 1230 Grignon St., Green Bay, Wis.

Munich (M,T) M closes Dec. 31, T Nov. 30. Exhibited in January. Data: Arbeitskreis Munchener Fotoamateure, Steinstrasse 17, Munich 8, Germany.

Singapore (M,S) Closes Jan. 2. Exhibited Mar. 6-15. Data: P. L. Chan, 96 Market St., Singapore 1, Malaya.

Aracaju (M) Closes Jan. 2. Exhibited Jan. 16-25. Data: Sociedade Serapianga de Fotografia, Caixa Postal 20, Aracaju, Sergipe, Brazil.

Birmingham (M,S,C,T,S) Closes Jan. 10. Exhibited Feb. 7-21. Data: E. H. Cochrane, 142 Swanshurst Lane, Moseley, Birmingham 14, England.

Ilford (M,C,S,T,L) Closes Jan. 28. Exhibited in March. Data: Leslie R. Godbald, 165 Lansdowne Rd., Seven Kings, Ilford, Essex, England.

San Jose (M,T) Closes Feb. 11. M fee \$2.00. Exhibited Mar. 1-30 at Art Gallery. Data: Ruth Penberthy, 19490 Glen Una Drive, Saratoga, Calif.

Melbourne (M) Closes Feb. 12. Exhibited Mar. 16-25. Data: Melbourne Camera Club, P. O. Box 930 G. Melbourne, Australia.

Mantes-la-Jolie (M,C) Closes Mar. 1. Exhibited in April and May. Data: H. Lefebvre, 6 Avenue Jean Jaures, Mantes-la-Jolie (S. et O.) France.

Other Salons

Turin (Agricultural) Closes Sep. 7. No fee. Exhibited Sep. 7 to Oct. 7 at Intl. Tractor Exhibition. Data: Mostra Internaz. de Fotografia Ispirata Alla Vita Agricola, Via Massena 20, Turin, Italy.

Bergamo (M) Closes Sep. 1. Exhibited Sep. 20-30. Data: Centro Turistico Giovanile, Via Paleocopa 4, Bergamo, Italy.

Bratislava-Prague (M) Closes Oct. 1. Exhibited Nov. 13 to Dec. 1 in Bratislava, then in Prague during January. Data: Secretary General for Photo Exhibitions, c/o DVS, Postovni Schranka 850, Prague 3, Czechoslovakia.

Belo Horizonte (M) Closes Oct. 20. Exhibited in Dec. Data: Foto Clube de Minas Gerais, Rua Guarani 195, Belo Horizonte, M.G., Brazil.

Japan (M,T) Closes Oct. 31. No fee. Exhibited at Tokyo in Feb., then in 5 other cities. Data: Photographic Salon of Japan, the Asahi Shimbun Bldg., Yarakuchō, Tokyo, Japan.

Ljubljana (M,C,T,SS) Closes Nov. 30. Exhibited Apr. 25-May 31 at Modern Gallery. Data: Foto in Kinomaterska Zveza Slovenija, Lepi pot 6, Ljubljana, Jugoslavia.

Neuchatel (Children) Closes Dec. 31. No fee. Exhibited beginning Mar. 22. Data: Musee d'Ethnographie, Neuchatel, Switzerland.

Luxembourg, Oct. 7-20, deadline Sept. 15. Forms: Rene Jentgen, 50 Rue de Blochhausen, Luxembourg, Grand Duchy.

Magic Empire, Oct. 13-25, deadline Sept. 20. Forms: Miss Ruth Canaday, 1029 Kennedy Bldg., Tulsa, Okla.

Newcastle-Upon-Tyne, Oct. 11-Nov. 1, deadline Sept. 24. Forms: W. Warburton Pope ARPS, 2 Kimberley Gardens, Newcastle Upon Tyne 2, England.

Stockton-on-Tees, Oct. 11-31, deadline Sept. 26. Forms: James B. Milnes, 9, Ellen Ave., Stockton-on-Tees. England. 2 3/4 x 2 3/4 slides accepted.

Laurel, Oct. 14-18, deadline Oct. 4. Forms: Margaret Bufkin, 623 Carole St., Laurel, Miss.

Richmond, Oct. 20-Nov. 1, deadline Oct. 4. Forms: L. E. Walton, Jr., 505 E. Main St., Richmond 19, Va.

Biella, Nov. 1-15, deadline Oct. 6. Forms: Cineclub Biella, Sezione Fotografica, Via Vescovado, 3, Biella, Italy. 2 3/4 x 2 3/4 slides accepted, also Color Prints accepted.

Chicago, Oct. 25-Nov. 1, deadline Oct. 6. Forms: Cora C. Gruner, 9552 No. Hermitage Ave., Chicago 26, Ill.

Arizona, Oct. 31-Nov. 11, deadline Oct. 8. Forms: Geo. N. Goodman, Exec. Sec. Dept. "S" Photography, Arizona State Fair, Phoenix, Ariz.

Evanville, Oct. 26-Nov. 6, deadline Oct. 13. Forms: Don E. Miller, 1621 Wedeking Ave., Evanville 11, Ind.

Turin, Nov. 8-15, deadline Oct. 15. Forms: Franco Manassero, Societa Fotografica Subalpina, Via Bogina 25, Turin, Italy.

Worcestershire, Nov. 8-22, deadline Oct. 17. Forms: Mr. E. Finch, 16 Westminster Ave., Ronkswood, Worcester, England.

Mexico, Nov. 14-28, deadline Oct. 18. Forms: Club Fotografico de Mexico, A. C. San Juan de Letran 80, 1er Piso, Mexico 1, D. F. 2 3/4 x 2 3/4 slides accepted.

Westchester, Nov. 15-Dec. 1, deadline Oct. 27. Forms: Howard Kapner, 79 Beaumont Circle, Yonkers, N. Y.

Salt Lake, Nov. 21-Dec. 5, deadline Nov. 1. Forms: C. E. Barrett, M.D. P. O. Box 246, Salt Lake City 10, Utah.

Uruguay, Dec. 1-13, deadline Nov. 1. Forms: Mr. Julio Fitipaldo, Foto Club Uruguayo, Ave., 18 de Julio 920, Montevideo, Uruguay. S. A. 2 3/4 x 2 3/4 slides accepted, also Color Prints.

Hong Kong, Dec. 1-12, deadline Nov. 3. Forms: Mr. Ho Chung-Hei, FRPS, The Photographic Society of Hong Kong, 217A Prince's Building, Hong Kong, China. 2 3/4 x 2 3/4 slides accepted, also Color Prints.

Mississippi Valley, Nov. 17-22, deadline Nov. 4. Forms: Miss June Shaffer, 5466 Clemens, St. Louis 12, Mo.

Santiago, Dec. 1-20, deadline Nov. 10. Forms: Luis Lopez Williams, Foto Cine Club De Chile, Calle Huerfano 1223-Of.14, Santiago, Chile.

Cuba, Dec. 4-18, deadline Nov. 12. Forms: Dr. Felix Atoy, Club Fotografico de Cuba, O'Reilly 366, altos, por Compostela, Havana, Cuba. 2 3/4 x 2 3/4 and 3 1/2 x 4 slides accepted.

Birmingham, Feb. 7-21, deadline Jan. 10. Forms: E. H. Cochrane, 142, Swanshurst Lane, Moseley, Birmingham 14, England.

Oshkosh, Jan. 10-31, deadline Dec. 29. Forms: M. Jack Vorthen, 1232 E. Marquette St., Appleton, Wis.

Melbourne, Mar. 16-25, deadline Feb. 2. Forms: W. Johnson, P. O. Box 3906 Melbourne, Australia.

Toronto, March 2-3, deadline Feb. 2. Forms: Mr. J. R. Gray, 118 Hillside Ave., West Toronto 7, Canada.

Light and Shadow, Mar. 1-22, deadline Feb. 11. Forms: Ruth Penberthy, 19490 Glen Una Drive, Saratoga, Calif. 2 3/4 x 2 3/4 slides and Color Prints accepted.

Nature

(Slides only unless otherwise indicated)
(For listing and approval send data to H. J. Johnson, FPSA, 2134 W. Concord Pl., Chicago 47, Ill.)

Worcestershire, Nov. 8-22, deadline Oct. 17. Forms: E. Finch, 16 Westminster Ave., Ronkswood, Worcester, England.

Mississippi Valley, Nov. 17-22, deadline Nov. 4. Forms: Jane Shaffer, 5466 Clemens, St. Louis 12, Mo.

Kings Lynn, Nov. 8-22, deadline Oct. 11. Prints only. Forms: A. H. Sleight, King Edward School, Kings Lynn, Norfolk, England.

Audubon, deadline Oct. 20. Prints and slides. Forms: Wilfred Kimber, 3 Wayne Rd., Monson, Mass.

Color

(For listing and approval send data to Adolph Kohnert, West Main St., America, N. Y.) Entry fee \$1, unless otherwise specified.

Fresno, Oct. 3-19, deadline Sept. 13. Forms: H. S. Barsam, 4125 Ventura Ave., Fresno, Calif.

Cavallade, Oct. 13-15, deadline Sept. 15. Forms: Thomas H. Power, 5045 Procter St., Port Arthur Texas. Color Prints accepted.

Exhibitions & Competitions

Westchester, Nov. 15-Dec. 1, deadline Oct. 27. Slides. Forms: Howard Kapner, 79 Beaumont Circle, Yonkers, N. Y.

Kentucky, Nov. 8-23, deadline Oct. 29. Prints and slides. Forms: Charles Gunn, 3500 Grandview Ave., Louisville 7, Ky.

Birmingham, Feb. 7-21, deadline Jan. 10. Prints and slides. Forms: E. H. Cochrane, 142 Swanshurst Lane, Moseley, Birmingham, England.

Stereo

(For listing send data to Lewis F. Miller, APSA, 8216 Morgan St., Chicago 20, Ill.)

Pittsburgh, Closes September 2. 4 Slides \$1. Forms: T. C. Wetherby, 116 Avenue L, Pittsburgh 21, Pennsylvania.

Mexico, Closing October 18. 4 Slides \$1. Forms: Club Fotográfico de México, A.C. San Juan de Letrán no. 80, 1er. piso, México 1, D. F.

Uruguay, Closes November 1. 4 Slides \$1. Forms: Julio Fitipaldo, Foto Club Uruguayo, Ave. 18 de Julio 920, Montevideo, Uruguay.

Lighthouse, Closes November 14. 4 Slides \$1. Forms: Ray B. Doherty, 157 Avon Rd., Elmhurst, Illinois.

PSA Competitions

International Club Print Competition—Three classes, clubs may join at any time. Write for data to Ralph M. Carpenter, 99 Orange St., Stamford, Conn.

PJ Contest #4—Two-page spread, pages 8½x11 face to face, B/W prints, any number, any size, plus captions, pasted up or drawn in typical Life. Look or Sunday gravure style. No fee for PJers, others \$1.25. Entries returned only if requested and return postage supplied. Any entry can be retained for reproduction. Deadline Sept. 20. Mail to Joseph A. Bernstein, 353 W. 56th St., New York 19, N. Y.

TD Traveling Exhibits—Examples of uses of photography in all branches of the sciences. No closing date, shows are put on road as assembled, also used in Tops. See p. 17, June Journal for details but send to Art Hansen, Box 82, Parlin, N. J.

Nature Print Contest, Individuals—Closes Sept. 15. Four prints 5x7 to 16x20, mounted or unmounted. Send to Stockton D. Fisher, 72 E. Main St., Somerville, N. J.

Nature Slide Contest, Individuals—New, 3 classes, AA, A and B. 2x2 or 2½x2½ slides. Data: Dr. B. J. Kastan, APSA, 410 Blake Rd., New Britain, Conn. First contest closes Sept. 15, send slides to Burdette E. White, APSA, P. O. Box 247, Perris, Calif.

Color Slide Contest, Individuals—Five in series, first closing Sept. 13. Data: R. H. Kleinschmidt, 41 Parkside Crescent, Rochester 17, N. Y. No entry fee for CD members, see data sheet for others.

CD Portrait Contest—Contest #3 closes Nov. 1. 2x2 or 2½x2½, sponsored by New York CSC. Full details and entry form August CD Bulletin. Data: Reginald Davies, 2214 Avenue S, Brooklyn 29, N. Y.

Contests

Brookfield Zoo—B&W and color. Wild animals taken in any recognized zoo in the world. Prints 8x10 or larger on 16x20 mounts. Slides 2x2 to 3½x4½. No entry fee, send return postage. Prizes each class: \$50, \$25, \$10, 20 of \$5. Entries close Sept. 15. Data: Brookfield Zoo, Brookfield, Ill.

U. S. Camera Contest—Closes Sept. 15, \$1 entry fee plus postage, color or b/w, equipment worth \$30,000 as prizes. See magazine for details.

Minox Photo Contest—Closes Jan. 31, 1959. For pix made with Minox cameras. Two classes, business and pleasure. Top prize Minox Automatic, others Minox equipment. Data: Minox Processing Labs, Forest Hills, N. Y.

South of the Border from page 13

Maskivker, PSA, President; Dr. Claudio García, Vice-President; Hildebrando Nesci, Secy.; and Alberto La Torre, Treasurer. Dr.

Leo Lencioni, PSA, was designated "Meritorious Member of the Institution" in recognition of his valuable services within the Peña and on his recent one year's residence in the U. S. A.

Mexico

Manuel Carrillo, PSA, won 1st place in the Mother's Day photographic contest of the newspaper Excelsior, Mexico, D. F.; and Manuel Ampudia, APSA, Mexico's Honorary Representative before PSA, had 2nd place. In the Mother's Theme contest of the Congress of Gynecology, México, D. F., Ampudia had 1st & 2nd places. J. L. Zakany, PSA, won the 1st place trophy for color slide competitions among the Photographic Guild of Detroit's National Members for the season 1957-58, with the highest cumulative score, as a result of 3 1st places, 4 2nds, 1 3rd & 2 H. M.'s, in 4 contests. CFM awarded him a FIVE AZTEC rating for Color Slide Intl. exhibiting, plus TWO AZTECS in Stereo.

Argentina

Los nuevos Directivos, electos en junio, de la Peña Fotográfica Rosarina, son: Dr. Enrique Maskivker, PSA, Presidente; Dr. Claudio García, Vice-Presidente; Hildebrando Nesci, Secy.; y Alberto La Torre, Tesorero. El Dr. Leo Lencioni, PSA fué designado "Miembro de Mérito de la Institución," en virtud la brillante labor realizada tanto en el seno de la Peña, como en el exterior.

Mexico

El 7° Salón Internacional de México cierra oct. 4 en B. y N. y oct. 18 en transparencias de color y estereo. Todas las secciones fueron aprobadas por la PSA en 1957. Se otorgarán 24 medallas de plata y la de la Sección de Estereo de la PSA. Pida formas a Club Fotográfico de México, San Juan de Letrán 80, México, D. F. Manuel Carrillo, PSA, ganó el 1er lugar en el concurso del día de la madre del periódico Excelsior, México, D. F.; y Manuel Ampudia, APSA, Representante Honorario de México ante la PSA, tuvo el 2° lugar, y ganó además el 1° y 2° lugares en el concurso sobre el tema de Maternidad organizado por el Congreso de Ginecología en la Ciudad de México. J. L. Zakany, PSA, ganó el trofeo del 1er lugar en los concursos de transparencias para socios foráneos del Photographic Guild of Detroit, con la mayor puntuación acumulativa en la temporada 1957-58, al lograr 3 primeros lugares, 4 segundos, 1 tercero y 2 menciones, en 4 competencias. El CFM lo ha reconocido como exhibidor internacional CINCO AZTECAS en transparencias y DOS AZTECAS en estereo.

Moving?

If you are planning to move, please notify Headquarters so all your PSA mail may be addressed to you correctly. It takes nearly a month to change your address for the Journal, so allow plenty of time. Only one notice is needed, the one to Headquarters.

If you receive a damaged copy of the Journal, tear off the top of the cover with the dateline and send it with your name and address to Headquarters so it may be replaced. Don't send the damaged copy, we cannot repair it!

Changes Ahead

With the October issue there will be many changes in the PSA Services Directory which starts below and continues on the next page.

The new Division officers take over at the Convention and there are always some shifts in the personnel who conduct the service activities of the several Divisions of PSA. Some feel they have devoted enough of their time to service and want to get back to their cameras, others want to move on to other jobs as they open. Our thanks to those who have served, our welcome to the newcomers.

PSA Services Directory

(Corrected to July 15, 1958)

PSA Publications

(All inquiries about circulation should be addressed to Headquarters, 2005 Walnut St., Phila. 3, Pa.)

Editors:

PSA Journal—Don Bennett, FPSA, 28 Leonard St., Stamford, Conn.

Color Division Bulletin—Mrs. Vella Finne, APSA, 1827 E. 4th St., Long Beach, Calif.

Motion Picture News Bulletin—James P. Dobyns, 48 Westwood Dr., E. Rochester, N. Y.

Nature Shots—Alfred Renfro, FPSA, 2018 Santa Barbara St., Santa Barbara, Calif.

P-J Bulletin—Dick Harris, Box 118, Missoula, Mont.

Pictorial Division Bulletin—Sewell Peaslee Wright, FPSA, P. O. Box 333, Springfield, Ill.

Stereogram—Anthony Bruculere, 87 Quinn Rd., Rochester 23, N. Y.

PSA-T—Ira B. Current, FPSA, 26 Woodland Ave., Binghamton, N. Y.

Camera Club Bulletin—Russell Kriete, APSA, 3946 N. Lowell Ave., Chicago 41, Ill.

Services to Exhibitions

(Recognition, listing and approval of exhibitions is handled for PSA by the several Divisions. Who's Who listings are published annually. Notices of coming exhibitions should be sent to persons listed on the Exhibitions and Competitions page.)

Aids and Standards

Color—Adolph Kohnert, W. Main St., Amenia, N. Y.

Nature—H. J. Johnson, FPSA, 2134 W. Concord Pl., Chicago 47, Ill.

Pictorial—Ralph L. Mahon, APSA, 260 Forest Ave., Elmhurst, Illinois

Stereo—Frank Porter, 43-14 60th St., Woodside 77, N. Y.

Master Mailing List

Color—Miss Lillian Draycott, 447-A Washington Ave., Brooklyn 38, N. Y.

Nature—Mrs. E. H. Roper, 3523 Oakway Drive, Toledo 14, O.

Pictorial—North American Salons, Philip Solomon, APSA, 52 Lexington Road, W. Hartford 7, Connecticut.

Overseas Salons, Alfred W. Hecht, Hotel St. George, Clark and Henry Streets, Brooklyn 1, New York.

Stereo—W. Arthur Young, APSA, 41 Lake Lea Rd., Rochester 17, N. Y.

Who's Who

Color—Mrs. Pearl Johnson, 661 Merton Rd., Detroit 3, Mich.

Color Prints—Harry Baltaxe, 91 Payson Ave., New York 34, N. Y.

Nature—Mrs. Louise K. Broman, FPSA, 166 W. Washington St., Chicago 2, Ill.

Stereo—Mrs. Ruth Bauer, 3750 West St., Mariemont, Cincinnati 27, Ohio.

Pictorial—N. American, Philip Solomon, APSA, 52 Lexington Rd., W. Hartford 7, Conn. **Overseas**, Alfred W. Hecht, Hotel St. George, Clark & Henry Sts., Brooklyn 1, N. Y.

PSA Services Directory

(Continued from preceding page)

INDIVIDUALS

PSA Services

Chapters—John Sherman, APSA, Box 3623, Loring Sta., Minneapolis 3, Minn.
Travel—Tom Firth, FPSA, Trappe, Md.
Travel Aides—John P. Montgomery, Jr., APSA, P. O. Box 7013, Orlando, Fla.

Division Services

Color Division

CD Membership Slide—Rocky Nelson, 1316 Alameda Ave., Burbank, Calif.
Exhibition Slide Sets and Travel Slide Sets—East: Charles Jackson, 406 E. York Ave., Flint 3, Mich.; Central: Wm. A. Bacon, P. O. Box 15, Jackson, Miss.; West: Mrs. Marian Roberts, 5079 Aldama, Los Angeles 42, Calif.
Hospital Project—Send slides to Chas. H. Green, APSA, 19261 Linda Vista Ave., Los Gatos, Calif.
Star Ratings—Mrs. Eugenia D. Norgaard, 206 S. Lake St., Los Angeles 4, Calif.
Star Ratings (Color Prints)—Harry Baltaxe, 91 Payson Ave., New York 34, N. Y.
Slide Circuits—R. B. Horner, APSA, 2921 Cassia, Boise, Idaho.
International Slide Circuits—John Moddejonge, APSA, 7414 Manhattan Ave., Cleveland 29, Ohio.
Slide Study Groups—Dr. C. W. Biedel, APSA, 3309 Halvorsen St., Bremerton, Wash.
Instruction Slide Sets—Albert Widder, APSA, 77-14 113th St., Forest Hills, N. Y.
Color Print Competition—Miss Virginia Goldberg, 635 Jefferson Ave., Reading, Ohio.
Color Print Circuits—L. G. Young, 40 Madison Ave., Summit, N. J.
Color Print Set—Mrs. Eileen Widder, 77-14 113th St., Forest Hills 75, N. Y.
Hand Colored Print Circuit—Mrs. Evelyn Curtis, 3330 Broadway, Oakland 18, Calif.
International Slide Competition—Robert H. Kleinschmidt, 41 Parkside Crescent, Rochester 17, N. Y.
Permanent Slide Collection—George F. Johnson, FPSA, Forestry Bldg., State College, Pa.

CLUBS

PSA Services

For Clubs

Camera Clubs—Fred W. Fix Jr., FPSA, 5956 Sheridan Rd., Chicago 40, Ill.
National Lectures—George Munz, FPSA, 37 Homestead Pl., Bergenfield, N. J.
Recorded Lectures—Fred H. Kuehl, 2001 46th St., Rock Island, Ill.
Tops—R. B. Horner, APSA, 2921 Cassia, Boise, Idaho.
International Exchange Exhibits—East: Fred Reuter, 38 Sycamore Dr., New Middletown, O. Central: Wilson H. Shorey, APSA, 809 Putnam Bldg., Davenport, Iowa. West: Mrs. LeVert B. Hendricks, 2264—5th Ave., San Diego 1, Cal.

Division Services

Color Division

Veterans Hospital Slide-Getter Sets—Miss Jean Edgumbe, 40 Frankland Road, Rochester 17, N. Y.
Exhibition Slide Sets—East: Frederic B. Shaw, 2410 Trueman Ave., Bronx 61, N. Y. Mid-West: Paul S. Gilleland, 7502 Nottingham Ave., St. Louis 19, Mo. West: Mrs. Claire Webster, 2 Hillcrest Court, Berkeley 5, Calif. (Incl. Canada, Alaska & Hawaii.)

Services For You

Library—Hoyt L. Roush, APSA, Johnston Bldg., Charlotte 2, N. C.
Travel Slide and Story Competition—Tracy Wetherby, 116 Avenue L, Pittsburgh, Penna.
Portrait Competition—John Sherman, APSA, Box 3623—Loring Station, Minneapolis 3, Minn.
Emde Slide Sequence—Maurice Lank, APSA, 10829 Westminster, Los Angeles 34, Calif.

Motion Picture Division

Annual Film Competition—Charles J. Ross, 3350 Wilshire Blvd., Los Angeles 5, Calif.
Film and Tape Library—John T. Booz, 2125 Payne Rd., Des Moines 10, Iowa.
Book Library—Ed Greer, 4916 Silver, Kansas City 6, Kansas.
Film Analysis and Judging Service—Ernest F. Humphrey, 1132 Hethfield Ave., Westfield, N. J.
Music Service—Miss Helen Welsh, 25 Forest Ave., Lynbrook, L. I., N. Y.
Technical Information—Larry Sherwood, FPSA, 1105 Truman Rd., Kansas City 6, Mo.
Continuity Service—Charles J. Ross, 3350 Wilshire Blvd., Los Angeles 5, Calif.

Nature Division

Instruction Slide Sets—Ludwig Kramer, APSA, Cottage School, Pleasantville, N. Y.
Exhibition Slide Sets—George Clemens, APSA, Route 4, McConnelville, Ohio.
Print Sets—Howard E. Foote, APSA, 481 Ft. Washington Ave., New York 33, N. Y.
Librarian—Albert E. Cooper, P. O. Box 628, Omaha 1, Nebraska.
Hospital Project—Send slides to Chas. H. Green, APSA, 19261 Linda Vista Ave., Los Gatos, Calif.
Star Ratings—Dr. Gordon B. White, APSA, 239 Sugarloaf St., Port Colbourne, Ontario, Canada.
Print Competition—Leonard A. Thurston, FPSA, 811 Edison Ave., Detroit 2, Michigan.
Slide Competition—Dr. B. J. Kaston, APSA, 410 Blake Road, New Britain, Conn.
Slide Study Circuits—Alford W. Cooper, APSA, P. O. Box 579, Worland, Wyo.
Print Study Circuits—Le Roi Russel, 343 Shasta, Prescott, Arizona.
Technical Information Service—Edward H. Bourne, APSA, 40 Woodside Drive, Penfield, N. Y.
Commenting Service for Newer Workers—George W. Robinson, P. O. Box 10, Merced, California.

Photo Journalism Division

Journalism Circuits—Larry Ankerson, 148-26 29th Ave., Flushing 34, N. Y.
Critiques—Lewis E. Massie, P. O. Box 745, Del Mar, Calif.

Slide Set Directory—Dr. S. Wayne Smith, 360 S. Shilling Ave., Blackfoot, Idaho.
International Slide Set Exchange—Frank B. Bayless, 320 Cowell Ave., Oil City, Pa.
Color Slide Circuits—J. Sheldon Lowery, Rte. 1, Box 135, Davis, Calif.
National Club Slide Competition—Smith MacMullin, APSA, 5540 Garth Ave., Los Angeles 56, Calif.
Color Print Set—Mrs. Eileen Widder, 77-14 113th St., Forest Hills 75, N. Y.
Pictorial Chicago Project—Miss June Nelson, APSA, 5555 Sheridan Road, Chicago 49, Illinois.
Judging Service—Walter Jarvis, 13316 Ludlow, Huntingdon Woods, Mich.

Motion Picture Division

Club Film-Program Exchange Service—John T. Booz, 2125 Payne Rd., Des Moines 10, Iowa.

Nature Division

Print Contest—Leonard A. Thurston, FPSA, 811 Edison Ave., Detroit 2, Mich.
Instruction Slide Sets—Ludwig Kramer, APSA, Cottage School, Pleasantville, N. Y.
Exhibition Slide Sets—George Clemens, APSA, Route 4, McConnelville, Ohio.
Print Sets—George Brewster, 2236 N. Buchanan St., Arlington 7, Va.
Librarian—Albert E. Cooper, P. O. Box 628, Omaha 1, Nebraska.
Hospital Project—Send slides to Chas. H. Green, APSA, 19261 Linda Vista Ave., Los Gatos, Calif.

Pictorial Division

PD Information Desk—Miss Shirley Stone, 8 E. Pearson St., Chicago 11, Illinois.
American Portfolios—Mrs. Barbara M. Sieger, APSA, 200 Braunsdorf Rd., Pearl River, N. Y.
International Portfolios—William M. Rowland, 2129 24th St., Bakersfield, Calif.
Star Exhibitor Portfolios—Dr. Robert M. Cochran, 452 Aquila Ct., Omaha 2, Neb.
Portrait Portfolios—Miss Dorothy Kluth, 2415 W. Birchwood Ave., Chicago 45, Illinois.
Portfolio Clubs—Sten T. Anderson, FPSA, 3247 Q. St., Lincoln 3, Nebraska.
Picture of the Month—Alicia Parry, 609 Sedgwick Dr., Syracuse 3, N. Y.
Award of Merit (Star Ratings)—Leta M. Hand, APSA, 1927 Devonshire Ave., Lansing 10, Mich.
Personalized Print Analysis—Dr. John W. Super, APSA, 18861 Puritan Ave., Detroit 23, Mich.
Salon Workshop—C. Jerry Derbes, FPSA, 128 W. Northside Dr., Jackson, Miss.
Salon Labels (Enclose 3c stamp)—Mrs. Lillian Ettinger, APSA, 1129 Waukegan Rd., Deerfield, Ill.
PD Membership—East: Jane A. Heim, P. O. Box 7095, Orlando, Fla. West: Mrs. Elizabeth T. McMenemy, 1366 E. Mountain Dr., Santa Barbara, Calif.
PD Service Awards—J. M. Endres, FPSA, 1235 Circle Dr., Tallahassee, Fla.
Contests of the Stars—Gilbert R. Lehnbeck, 19310 Eastwood Drive, Harpers Woods 36, Mich.

Stereo Division

Personalized Slide Analysis—Fred Wiggins Jr., APSA, 438 Meacham Ave., Park Ridge, Ill.
Individual Slide Competition—Ezra C. Poling, 65 Strong St., Rochester 21, N. Y.
Slide Circuits—Pearl Johnson, 661 Merton Rd., Apt. 3, Detroit 3, Mich.
Slides for Veterans—Mrs. Dorothy Young, 260 Yale Ave., Berkeley 8, Calif.
Old Stereo Library—L. B. Dunnigan, APSA, 921 Longfellow, Royal Oak, Mich.
Traveling Salon—Ted Laatsch, APSA, 406 W. Cloverbrook Lane, Milwaukee 17, Wis.
Star Ratings—Helen Brethauer, 4057 Masterston St., Oakland 19, Calif.
SD Membership Slide—John C. Stick, 1701 S. Bushnell Ave., So. Pasadena, Calif.

Techniques Division

Photographic Information—John R. Kane, R. D. No. 1, Chenango Forks, N. Y.
Traveling Exhibits—John F. Englert, APSA, 853 Washington Ave., Rochester, N. Y.

Veterans Hospital Slide-Getter Sets—Miss Jean Edgumbe, 40 Frankland Road, Rochester 17, N. Y.
National Club Slide Competition—Irma Louise Rudd, APSA, 1692 S. Catalina, Redondo Beach, Calif.

Pictorial Division

American Exhibits—East: Frank S. Pallo, 343 State St., Rochester 4, N. Y. Central: Dr. C. F. Wadsworth, 608 Brown Bldg., Wichita, Kans. West: John Wippert, 12237 E. Kerrwood St., El Monte, Calif. Northwest: Al Deane, 5022—5th Ave., S.W., Seattle 16, Wash.
Club Print Circuits—Edmund V. Mayer, 20 Metropolitan Oval, New York 62, N. Y.
Club Print Judging Service—Don E. Haasch, 3005 Teton St., Boise, Idaho.
International Club Print Competition—Ralph M. Carpenter, 99 Orange St., Stamford, Conn.
Portfolio of Portfolios—Gretchen M. Wippert, APSA, 12237 E. Kerrwood St., El Monte, Calif.
Salon Practices—Ralph L. Mahon, APSA, 269 Forest Ave., Elmhurst, Illinois.
Salon Instruction Sets—Ira S. Dole, 1322-10th Ave., Lewiston, Idaho.

Stereo Division

Club Services—Rolland Jenkins, 409 Grand Ave., Englewood, N. J.
National Club Stereo Competition—Glen Thrush, 1407 E. 11th Ave., No. 4, Denver 18, Colorado.



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